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A History of the

Choir and Music

of

Trinity Church, New York

From its Organization, to the Year 1897

By

A. H. Messiter

Mus. Doc. (Annandale)

Organist and Choirmaster of Trinity Church, 1866–1897

New York

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Dedicated to the

Past Members of the Choir

of

Trinity Church, New York

I ~~have~~ hear with pleasure that the notes and recollections of Dr. Arthur Messiter relating to the history of church music in Trinity Parish are about to be brought to light and given to us in the form of a complete volume. The specimens of his work which appeared some years ago in the "Trinity Record" made a favourable impression and awakened a wish for more. I am doubly thankful for the promise of this book; in the first place, because it must form a valuable and entertaining addition to the musical & biographical literature of the day, and, secondly, because its publication will attract the devotion of a number of our younger men, themselves musicians, to him whom they are revered as their Choir Master and Chief. It is a pleasant thought that we shall owe this forthcoming history to the timely action of ~~the~~ former members

2/ of Trinity Choir, or persons in some way connected with that renowned corps of singers, who, with an enthusiasm which does them credit, have resolved to bring these treasured records into the general view, thereby not only giving gratification to many readers, but also honouring themselves in doing honour to one who is affectionately remembered among us and in every way worthy of the respect and regard of his friends.

Morgan Dix.

Trinity Rectory,
Michaelmas, 1900.

PREFACE

THIS History of Trinity Church Music had its rise in a suggestion by the editor of *The Trinity Church Record* that I should furnish for that paper some reminiscences of my experiences at Trinity Church. In accordance with this suggestion a series of articles was written by me and printed in the *Record*; these contained a full account of the music at Trinity Church for about fifteen years, from 1866, and are included in the present book.

It afterwards seemed to me desirable to expand these articles into a full history of Trinity Church music, as complete as possible, from the establishment of the Parish. With this view I made researches, occupying several months, into the early history of the Parish and city, and completed the record of my own musical administration up to the date of my retirement in 1897.

Among the documents consulted and examined were:

Dr. Hodges' MS. Records.

Dr. Cutler's MS. Records.

Extracts from Minutes of the Vestry for a limited period.

" History of Trinity Church," by the Rev. Dr. Berrian.

Collection of newspaper paragraphs relating to Trinity Church, in possession of the Historical Society.

" A Two Years' Journal in New York," by Rev. C. Wolley.

" Churches of New York," by Disosway.

Histories of New York City. Stone, Wilson, etc.

Ritter: " History of American Music."

Etc., etc.

Dr. Edward Hodges left thirty folio volumes of closely written details of his daily musical life. As they contain much matter of a personal nature, I was not permitted to examine them, but his son, the Rev. J. S. B. Hodges, D.D., of Baltimore, very kindly read to me everything relating to my subject, and I wrote out such extracts then and there.

Dr. Cutler gave me the unrestricted use of his private records; two or three small volumes, containing programmes of services, criticism, etc. These were also of great value.

The Rev. Dr. Dix kindly lent me some extracts from the Vestry Minutes, made for the purpose of his own history of the Parish; these covered only a limited period up to 1797.

I am also indebted to several veterans of the earlier choirs, notably Mr. A. G. Wood and Mr. J. Outcalt, for interesting details.

The development of Church music in the older countries has been the work of centuries; we move fast here, and, aided by their experience, have advanced from the crudest beginnings to the highest achievements in about fifty years. My imperfect picture of such development will, it is hoped, prove interesting not only to those who have taken part in the services herein described, but also to Church musicians and Church members generally.

This book is published now by former members of Trinity Church Choir who look back with pleasure to their participation in the music of the Church, and retain their kind regard for the old choirmaster.

To them it is gratefully and respectfully dedicated.

A. H. MESSITER.

OCTOBER, 1906.

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INTRODUCTORY

I

IT is due to the providential establishment and endowment of the Parish of Trinity, two hundred years ago, in the face of opposition, that the Episcopal Church occupies so strong a position, without aid or countenance now from the State, relying only upon itself and its Catholic descent. The City of New York is its stronghold, and the fourscore or more of Parishes are the children of Trinity, which has freely dispensed its resources to found, endow, and support all of the older organizations, from which the later ones have in turn sprung.

It is due to the support and influence of Trinity Parish, directed by liberal and enlightened Rectors and Vestries, that Church music in its best form has been cultivated to such an extent, has developed so rapidly, and spread over the whole country, from East to West. In Church music Trinity Church has been the pioneer; in early days Trinity Church was the model, in later times the various Churches of the Parish are the models followed from Maine to California. The history of Trinity Church music covers the history of Church music throughout the country.

In attempting to draw up a complete account of its gradual progress from the era of the parish clerk and pitch pipe, one is met by the difficulty that no records were kept on this subject before 1840, and that very little information can be gathered from outside sources. The busi-

ness records of the Corporation give some hints, mostly of a financial character; and Dr. Berrian's history has a few allusions, here and there, to musical matters. In the last century little could be done for the advancement of music—more important matters occupied men's thoughts; and it is not surprising that the elementary achievements of that period were not thought to be worth recording.

In the late Professor Ritter's history of "Music in America" (Boston, 1883), over one fourth of the volume is devoted to the history of the Puritan Psalmody of New England. Having exhausted that subject, the author gives less than one page to Church music in New York, the Presbyterian and Dutch Reformed Churches having the precedence. Eleven lines are devoted to "Old Trinity," of which he says: "The Episcopalian service, as performed in England, was kept up with the best means possible. It seems even probable that Trinity Church possessed the first organ in America." (He was mistaken on the last point, although Trinity Church possessed the first Church organ made in this country.—See Appendix B, page 290.) The important event of a performance of Handel's "Messiah" in this Church is mentioned, and a footnote adds that "Trinity Church has always had much influence on the cultivation of Church music in New York," and gives names of some of the organists.

So little importance was attached by the historian of 1880 to the English school of Church music and its introduction in this country, although its influence and predominance generally had been plainly evident for half a century before the professor wrote his history. Puritan psalmody never had the slightest artistic value, and is now an incongruity, associated with fine architecture, stained-glass windows, and elaborate organs.

The aim of this book is to sketch the history in this country of that system of Church music which is called Anglican, as distinct from Gregorian, Roman, and Lutheran; exemplified in the musical history of Trinity Church, which has continuously taken the lead in its development. Of the other systems, features will be found occasionally introduced in our musical practice, such as Gregorian chants, Roman Masses, and Lutheran hymns; but the basis of the whole is the traditional music of the mother Church of England, which had its rise with the Book of Common Prayer, and naturally accompanies that book in its adoption by the American Church.

The chief elements of this system are the Chant, the Service, and the Anthem; all of which differ in form and spirit from the ecclesiastical music of other communions, and have been devised, developed, and elaborated always as an accompaniment to, and illustration in music of, the Book of Common Prayer.

When we remember what were the religious opinions and temperament of the first colonizers of this country, it is remarkable that this music has taken so firm a hold, has held its ground, and spread its influence so far, even into other religious bodies. The boy choir, vested or unvested, has been adopted with success in the Roman Church; our settings of the Canticles, and still more our anthems, are heard in the worship of societies whose religious opinions run in the opposite direction. The younger generation of American composers has perforce to take English Church music for its model until some American Palestrina or Tallis shall arise to originate a new and distinctively American school of Church music.

Of the three original colonies, those of New York and New England were strongly Calvinist; the Dutch element

in the former being strong enough in 1697 to dispute, with some prospect of success, the grant of the newly built Church to an Episcopal organization. In Virginia only was the Church of England established and sustained by the early colonists, and it is in this province that we find mention of the earliest surpliced choir. Mr. Whitney, in his interesting article on surpliced choirs (*New England Magazine*, April, 1892), states, "on undoubted authority," that there was such a choir at St. Michael's Church, Charleston, S. C., in 1798. The first vested choir in New York State, according to the same writer, was organized in 1841 by the Rev. Dr. Hawkes, at Flushing, L. I. Trinity Church choir was vested for the first time in 1859; that of the Church of the Advent, in Boston, at about the same period.

II

Diedrich Knickerbocker begins his veracious history of New York, at the creation of the world, of which he gives the various theories advanced by learned writers of all ages, going on to show that it was due to the fact of Noah having only three sons that the discovery and settlement of this continent were postponed until the seventeenth century. For, as the three continents of Asia, Africa, and Europe were severally allotted to Shem, Ham, and Japhet, so, if there had been a fourth son, his share would have been the continent of America. In this case we should not be in doubt whether the aborigines, Aztec or Indian, were descendants of Shem, who wandered to this continent by way of "Greenland's icy mountains," or were evolved, according to the Darwinian theory, from apes.

Less than three hundred years ago, nine generations of men, the only human dwellers on this island of Manhattan were a tribe of these aborigines, who were now to retire before civilization, as introduced by the Dutch, at that time one of the most enterprising nations of Europe, and therefore of the world.

The Dutch settlers were not unmindful of their religious duties, and provision was made at an early date for public worship according to the usage of their Church, which was Calvinistic.

Before the arrival, in 1628, of the first regular minister, Rev. Jonas Michaelus, the services were conducted by a Krankenbezoecker, or Ziekentrooster, whose duties were to visit the sick, instruct the children, and in public worship to read a sermon selected by the Elders and to lead the singing, which consisted only of metrical psalms sung in unison, and, of course, without instrumental accompaniment. The name of a famous singer and Church chorister of this period, Harman von Hoboken, has been preserved in history.

In 1626 the city consisted of about thirty log houses on the shore of the East River, with a horse mill and two buildings belonging to the "Company"; and the religious services were held, until 1633, in the loft above the horse mill. In the last-named year, with a new Director of the colony, Wouter van Twiller, came Dominie Everardus Bogardus, a man of strong will, who quarreled with the director, denouncing him from the pulpit as "a child of Satan," and who afterwards took for his second wife Anneke Jans or Jansen. This good lady's name has become celebrated through the persistent attempts of her alleged descendants upon the property of Trinity Church.

Soon after the arrival of Dominie Bogardus, and in

consequence of his complaints, a small square wooden Church was built in Pearl Street. This was the first Church building in New York, and is described as a "mean barn" in comparison with the houses of worship then existing in New England. After eight years it was falling to pieces, and in 1642 a substantial stone Church was built in the fort, 72 feet long, 52 feet broad, and 16 feet high.

A curious engraving of New Amsterdam, as it was then called, in Stone's "History of New York City," shows this Church with its twin gables and little bell tower, in which was placed the town bell, formerly in the Stadt Huys; it appears there to be more than sixteen feet high, as it overtops the other buildings within the fort.

In this building were held the first services of the Church of England, on the arrival of the British forces, which took possession of the city and colony in 1664.

The entire territory from Virginia to Newfoundland had been always claimed by England, and covered by grants to various companies, antedating those of the Dutch, whose incursions had been met by protests and warnings. The States-General of Holland, on being appealed to, had at first disclaimed any idea of encroaching on British territory; but, encouraged by the disturbed state of England, soon dropped their scruples, and took control of the settlement of New Netherland. At the first convenient season the English claim was enforced, and in 1664 New Amsterdam became New York. The city at this date had a population of 1500, the greater part being Dutch, with a small proportion of French Protestants and a still smaller number of English settlers.

The regular Dutch services on Sunday were not interfered with, but the English service was held by the chap-

lain of the garrison after the conclusion of the other. It happened, at a later period, that services of four different denominations were held on Sundays within the fort—in the morning the Dutch Calvinist, followed by the Church of England service at noon, and in the afternoon a French Protestant service, while in a room of the governor's house the Roman Catholic service was held for Governor Dongan and the few others of that communion. Under the English rule, all forms of religion were tolerated, which had not been the case previously. There was, however, much fear of Roman Catholic aggression, and in 1700 an Act was passed by the Assembly for banishing all Popish priests. This was never carried into operation, and the fear which prompted its enactment was without sufficient cause: the Roman Catholic Governor Dongan, who was recalled in 1689, was a wise and just ruler, and at the same time popular; while his Protestant successor was a most undesirable person.

III

To return to 1664 and the establishment of services of the Church of England. The first service was held on the 14th of September in this year, by the chaplain of the British forces, in the old Church of St. Nicholas within the fort, which was from this time called the King's Chapel; and the services, Dutch and English, were continued there for nearly thirty years, with the exception of six months in 1673–74, when the Dutch regained temporary possession of the colony. The services were, of course, perfectly plain, without any adornments of music or ritual, and the worshipers few in number. A glance at the proceedings is afforded by the journal of two trav-

elers from Europe, belonging to a sect called Labadists, an offshoot from the Dutch Reformed Church. These gentlemen arrived at New York in September, 1679, attended one of the English services, and have thus recorded their impressions:

> "*October 15, Sunday.*—We went at noon to-day to hear the English minister, whose services took place after the Dutch Church was out. There were not above twenty-five or thirty people in the Church. The first thing that occurred was the reading of all their prayers and ceremonies out of the prayer book, as is done in all Episcopal Churches.
>
> "A young man then went into the pulpit and commenced preaching, who thought he was performing wonders; but he had a little book in his hand out of which he read his sermon, which was about a quarter of an hour or half an hour long. With this the services were concluded, at which we could not be sufficiently astonished."

The service was, doubtless, a hurried and perfunctory performance by a young man of indifferent mental and spiritual gifts; but the feature which so astonished these Calvinist visitors was apparently the shortness of the sermon.

The Chaplain at this time was the Rev. Charles Wolley, who came over in August, 1678, and returned in 1680. Mr. Wolley published (London, 1701) "A Two Years' Journal in New York," in which he gives some curious information on men and things, and especially on the Indians; he does not allude to his religious or professional duties, only remarking that "ministers were scarce and religions many." [1]

[1] Mr. Wolley took back to England with him a "Rockoon," which came to an untimely end: "one Sunday in Prayer time, some Boys giving it nutts, it was choaked with a shell."

The entire population of New York was at this time about 2,000, most of it belonging to the Dutch Church. Governor Andros writes, in 1678: "There are Religions of all sorts, one Church of England, several Presbiterians and Independents, Quakers and Anabaptists of severall sects, some Jews, but presbiterians and Independ^{ts} most numerous and substantiall."

Governor Dongan, writing in 1687, seems to get the situation more correctly; he says: "New York has first a Chaplain belonging to the Fort, of the Church of England; Secondly, a Dutch Calvinist, thirdly, a French Calvinist, fourthly, a Dutch Lutheran—there bee not many of the Church of England; few Roman Catholics; abundance of Quakers preachers men and Women especially: Singing Quakers, Ranting Quakers; Sabbatarians; Anti-sabbatarians: some Independents; some Jews; in short of all sorts of opinions there are some, and the most part of none at all . . . the most prevailing opinion is that of the Dutch Calvinists."

The number of English settlers was, however, increasing all the time, and the interests of the English Church were much advanced by the appointment of Governor Fletcher, who arrived in 1692. A strong supporter of the Church, his desire was to make it the established religion of the colony; but the Dutch element was too strong to be disregarded, and only a partial realization of this idea was possible.

In 1693 an Act of the Assembly was passed for building six Churches—one in New York, the others in Westchester, Suffolk, and Richmond counties; each to be settled with a Protestant minister, and all to be built and supported by a general tax on the inhabitants. The New York Church, built in pursuance of this Act, was a small,

square building, but more capacious than the church in the Fort. On the same site as the present Trinity Church, it overlooked the Hudson River, which extended as far as the present Greenwich Street, and was on the outskirts of the city; Wall Street having been laid out only five years previously, and a general cemetery having existed there since 1676.

The Act of Assembly did not specify what religious denomination should possess or control these churches, and there was some contention over the matter. The Colonial Assembly, in 1695, declared that the Vestrymen and Wardens had power to call a dissenting minister; but this appears to have been overruled by Governor Fletcher on the ground that no communion except the English Church recognized Churchwardens and Vestrymen; and these officials were specially named and intrusted with certain powers by the Act.

Finally, in 1697, a charter was granted, and the control of the new Church, under the title of Trinity Church, placed in the hands of Wardens and Vestrymen therein named, who at once proceeded to elect a Rector. The property was designated as "a certain Church and steeple, lately built in the City of New York, together with a certain piece or parcel of ground adjoining thereunto, being in or near to a street without the north gate of the said city, commonly called and known by the name of Broadway."

It is stated that the church was built by the efforts of the English inhabitants, represented by certain persons called Managers of the Church of England. (Wilson: Centennial History.) This seems improbable, as "the English inhabitants were few in number, and scanty in means" (Berrian); but it is certain that so soon as the

unfinished building was placed in the control of the Church of England active measures were taken by them to raise money for its completion and adornment.

The Act above mentioned authorized a tax to be laid on all the inhabitants in the Parish, which comprised the entire city, for the purpose of completing the Church and steeple, providing a clock, bells, etc. This was supplemented by private subscriptions, which, though not large, helped on the good work. Some years elapsed before the church was finished, and then it was, externally, a very plain, unpretentious building, remarkable only for its lofty steeple. As years went on additions were made, especially in 1735 and 1737, when the building was considerably enlarged.

Full descriptions and pictures of the church at the last-named date are in existence, and show a building of good proportions, with a semicircular chancel at the east (Broadway) end, and tower and spire at the west end. These features gave it something of an ecclesiastical look; in other respects the architectural merits were small. Of the interior an early historian says: "The Church is within ornamented beyond any other place of public worship among us. The head of the chancel is adorned with an altar-piece, and opposite to it, at the other end of the building, is the organ. The tops of the pillars which support the galleries are decked with the gilt busts of angels, winged. From the ceiling are suspended two glass branches, and on the walls hang the arms of some of its principal benefactors."

There were galleries on the north and south sides, and two at the west end—one for the organ, and another above it. The pulpit, presumably a "three-decker," and at first standing in old-fashioned style in front of the altar, was

in 1737 moved and "placed on the side of the north wall," a change which caused much dissatisfaction and trouble with the pew holders. There were three glass "branches," the two above mentioned, given by private individuals, and a larger one in the middle, imported from London at the cost of the Parish. The altar cloth, communion plate, and fittings of the reading desk, etc., were handsome and costly, mostly gifts from the Crown or from private individuals.

The dimensions of the Church were as follows: length, 148 feet; width, 72 feet; height of steeple, 175 feet.

In 1741 the old Church of St. Nicholas in the Fort was burned down, and in 1776 the same fate befell Trinity Church. In computing the loss to the Corporation by this fire, the value of Trinity Church, with the organ, was put at £17,500. Fortunately, the Chapels of St. George, in Beekman Street, and of St. Paul, already built by the Parish, were uninjured, and were used by the congregation until the second Trinity Church was built.

IV

1698–1753

The first service in Trinity Church was held on Sunday, March 13, 1698. As we have no account of the proceedings, the imagination must be drawn upon for a faint picture of the scene.

The "small square building," with no structural chancel, was in an unfinished condition, perfectly plain and unadorned, with no galleries or organ or pews. If there were doors or windows or floor, they were of a temporary

nature; the altar, or communion table, was put in several months afterwards. But the pulpit was there, a "three-decker," of course, the lowest compartment occupied by the "Clark," Mr. Huddleston, the middle by the Minister who read the service, and the upper one by the Preacher. There were at this time two resident Episcopal Ministers, the Rev. Mr. Vesey, the Rector, and the Chaplain of the Forces; both were doubtless present and taking part in the service. We may take for granted that at least one of them wore a surplice, but that the Preacher, if there was a sermon, wore the black gown only. It is not probable that there was any celebration of Holy Communion. The church was doubtless filled with a congregation which included the Governor of the colony with his staff, all of the English residents, and a few of the Dutch.

The music, if there was any, at the first service in Trinity Church, must have been limited to one or two metrical Psalms from the Old Version of Sternhold and Hopkins—possibly the Old Hundredth and the 84th Psalm, "How pleasant is thy dwelling place," to the tune "Winchester." These would be sung mostly in unison or octaves, though there would be some not content without adding a "second," and perhaps a few men who knew enough to sing the proper bass, or something like it. One can hardly imagine such an interesting occasion without the congregation making some attempt to lift up its voice in song, in spite of all difficulties. In the present day, if a small Church were to be opened in some remote and thinly settled part of the country, where no musical instrument was obtainable, the congregation, if it could do nothing else, would surely sing the "Gloria in Excelsis" to the "Old Chant." But two hundred years ago the "Old Chant" was not in existence, and it was not the English

custom to sing the "Gloria in Excelsis." On this occasion we may be sure that it was not sung, and probably not even read.

Before the introduction of choirs in Parish Churches it was the duty of the Clerk to make the responses and to lead whatever singing there might be, although the latter duty was most often executed by a deputy. On the organization of Trinity Church, Mr. William Huddleston was duly appointed "Clark," and "for his encouragement" was to receive a salary of twenty pounds a year, New York currency. Mr. Huddleston had officiated in this capacity for some years previously at the English services, whether held at the chapel in the Fort or at the new Dutch church; now, after serving only one month in the new church, he returned to England, but was sent out again in 1710 by the Society for the Propagation of the Gospel, as schoolmaster, resuming then his old duties as Clerk. For several generations the two offices were held by one individual, who was usually a member of the Vestry and a person of consideration.

At the first service, then, the prayers were read and sermon delivered, presumably by the Rector, Rev. William Vesey, assisted by the Chaplain of the garrison; the responses and amens said by Mr. Huddleston, the Parish Clerk, who also led the singing of the metrical Psalms, either personally or by a deputy.

In 1707 we find the first existing reference to the musical part of the service. On August 21st of that year an order was made by the Vestry that the New Version of metrical Psalms, by Tate and Brady, should be introduced at Trinity Church "the next Sunday come sevennight, and that no other psalms be sung in y^{e} said Church."

The New Version was first issued in England in 1696; other editions followed, with corrections and additions. Like its predecessor, it was bound up with the Prayer Book and authorized to be used in Churches. It is well to remember that Trinity Parish, with the others established at this time, was a part of the Church of England and under the jurisdiction of the Bishop of London; therefore all ordinances affecting the English Church were in force here. Moreover, all Prayer Books had to be imported until 1710, when Bradford, the New York printer, began to issue a reprint.

With regard to the tunes used, the best English book of tunes so far published was that by Ravenscroft in 1621. In this the tunes were in four parts, with the melody in the tenor. This had been largely superseded by Playford's "Whole Book of Psalms," with tunes in three parts and melodies in the treble (1677). A copy of the latter would probably have been in the hands of the leader of the singing at Trinity Church.

An incidental mention of this official appears in the minutes of the Vestry in 1733, in connection with the appointment of a new Parish Clerk, and in the following words: "Mr. Man, who officiated in setting and singing the Psalms, having declared his willingness to continue the same under Mr. Noxon, upon his being paid half the salary allowed Mr. Noxon, according to their agreement. . . . It was ordered, the Church Wardens should pay . . . unto the said Mr. Man, three Pounds for half a Year's service under Mr. Noxon, at the request of the Church Wardens."

This shows that Mr. Man was an acknowledged official of the Parish from this date, if not before, and was paid for his services. Six pounds a year, in New York

currency, was not a large salary, but the pecuniary resources of the Parish were limited, and all salaries were small. In October of the same year "Mr. John Man Jun^r" was appointed Clerk, without doubt the same person, and with the promotion his salary was doubled. Mr. Man has the distinction of being the first known Director of music at Trinity Church; his duties in that capacity consisted in selecting the tunes for the metrical Psalms appointed by the Rector and leading the singing of them. Only a small number of tunes were in use; in the Old Version nearly all of the Psalms were in common meter, in fact all but about twenty. In the New Version there was more variety of meter, but still two thirds were C. M. Few tunes were therefore needed: York, Windsor, Winchester, St. David would be in use, and others added as time went on.

The congregation of Trinity Church was now outgrowing the capacity of the "small square building," and in 1718 the question of enlarging came before the Vestry. Nothing was done until two years later; but in 1720 or 1721 the church was "enlarged as far as the street"; that is, at the east or Broadway end, where it now terminated in a small apsidal chancel.

In the succeeding years further enlargements were made on the north and south sides, and additional galleries erected. The alterations were completed in 1737, at which time, according to Dr. Berrian, the church would accommodate no less than two thousand persons.

The next step was the procuring of an organ, and in August, 1738, it was voted by the Vestry that a "subscription paper for an organ for the Church be prepared." The following year Mr. John Clemm, of Philadelphia, was engaged to build an organ, which was completed in 1741.

The cost was said to have been £520, besides a gratuity of £40 to the builder. It was quite a large one for the time, having three manuals and twenty-six stops or registers. Forty years had passed since the church was built, and during all this time the congregation had sung their metrical Psalms without any instrumental support; one can imagine, therefore, what a delight the new organ would be and what an impetus it gave to the singing.

The decision to procure an organ naturally led to the idea of utilizing the children of the Charity School to lead the singing of the metrical Psalms, the only music as yet introduced in the services. The first step in this direction was taken in April, 1739, when the Vestry appointed a committee "to treat and agree with —— —— to sing in the church and teaching such Youth to sing as shall be recommended to him by the said Committee. The cost not to exceed twenty pounds." This occurred while negotiations for the organ were going on, but before work was actually begun on it.

The parish school was established in 1709 for boys and girls, apparently of the poorer classes, as some of them, if not all, were clothed as well as educated by the Parish. The example of many English churches would have suggested their employment to lead the singing; but it is not likely that they were taught or encouraged to sing before the introduction of an organ. The raw voices of fifty children singing the tunes without any instrumental support would have a very disagreeable effect; the strong voice of a single adult would be far preferable. With an organ to back them, it would be quite a different affair. It is certain that from this time the children were regularly taught, and took a prominent part in the music of the services. There would be no difficulty in teaching

them to sing a few Psalm tunes by rote, or even the chorus of a simple anthem of the kind which was, a little later, sometimes used.

The advertisement of a sermon for the benefit of the school in 1777 states that "the children of the School are instructed in the principles of the Christian religion and in Psalmody. They constantly attend divine service at Church on Week-days as well as Sundays." It may be added that there is no further mention of any adult leader of the singing, apart from the organist, and that the practice of so employing the children of charity schools was common in England up to 1850 or later. Moreover there are numerous notices extant, in the public journals of the time, of the singing of the children, one or two of which may be quoted:

1754, October 28.—A sermon was preached in Trinity Church by Dr. Barclay, for the benefit of the Charity School. Fifty-six scholars were present, who, after the sermon, sang a Hymn suitable to the occasion.

1764, August.—At the Funeral of Rev^{d} H. Barclay, the charity scholars sang a psalm in procession, preceding the clergy and inhabitants.

1764, December 3.—Announcement of charity sermons at Trinity and St. George's. A proper hymn to be sung at Trinity Church, and an Anthem at the chapel, "to be join'd in the Chorus's by the Charity Scholars."

Many similar notices exist; but the mention of a processional, in the second quoted above, should be noted. A Mr. Eldridge seems to have been the first music teacher of the children, for we find that, in March, 1741, the Churchwardens were empowered to pay him "five pounds

for his care and pains in having the children taught to sing Psalms."

On July 27th of this year, the organ being now completed, Mr. John Clemm, Jr. was appointed organist for one year to come; he was probably the son of the organ builder, and was the first organist of Trinity Church, serving for three years.

Mr. Clemm was apparently not quite satisfactory, for in December, 1743, Col. Moore is requested by the Vestry to write to his brother, Dr. Moore of London, "to procure for the Church a Good Sober Organist; but not to exceed forty pounds Sterling per annum, nor to agree for a longer term than three years: but that the Church will pay his Passage over and pay five Guineas for furnishing him with Necessarys for his passage."

Mr. John Rice was the organist selected in London, and in November of the following year orders are given for paying five guineas advanced to him, twenty pounds current money for his passage from England, and any additional money necessary to be advanced to him.

I can find no notice of Mr. Rice's success, or otherwise, in the performance of his duties; but he appears to have held the appointment of organist for seventeen years.

V

1753–1762

The first man who really made his mark on the music of the Parish was William Tuckey, who came to this country in 1752. Tuckey had been a lay clerk in Bristol Cathedral, and was an energetic and ambitious man, with

a good knowledge of music and the details of the Church service. His knowledge and experience enabled him to distinguish himself in many musical enterprises here, all of which tended to the improvement and development of church music.

He advertised himself as "Professor of the Theory and Practice of Vocal Music, late Vicar choral of the Cathedral Church of Bristol, and Clerk of the Parish of St. Mary Port in said City, now Resident in New York," and issued, in 1771, Proposals for publishing by subscription Two Select Pieces of Church Music:

1. AN HYMN (by way of an ANTHEM) consisting of Solos, Duets, one Trio, and 4 Chorusses; together with a PSALM Tune adapted for any charitable Church Collection, and first design'd for the Benefit of the FREE SCHOOL belonging to TRINITY CHURCH, in New York, to be performed in the Churches at the annual Collection. . . .

2. A Performance adapted for a FUNERAL, consisting of three Dirges, (or Chorusses) the Words, Part of the Burial Service: Together with an Anthem, and a Psalm Tune suitable on the Solemnity of a Funeral or Interment of any person of Note, &c. The whole never yet perform'd, being very lately set to MUSIC, by William Tuckey, &c. &c. The Subscriber to pay Two Shillings at the Time of subscribing, and Two Shillings more on the Delivery of the Work (New York Currency).

Two years later, in a very long advertisement, he announces as ready for engraving, and to be published by subscription, "a compleat Sett of church service," viz., a Te Deum, Jubilate, Benedicite, Cantate, and Deus misereatur; a burial service, and an anthem for any grand funeral, with three other pieces which he describes. Price to subscribers, one dollar and a half. In this case

he does not state whether the music is of his own composition, and it may have been selected from some of the cathedral music with which he was familiar.

Tuckey directed the music at the dedication of St. Paul's Chapel in November, 1766, on which occasion a band was employed at the special request of the Governor. A newspaper account describes the procession, which was headed by the charity children, and adds: "A suitable band of music, vocal and instrumental, was introduced. Several pieces of Church music and Psalms were sung and played by them in concert, at the usual intervals."

Immediately upon Tuckey's arrival in this country he was appointed Parish Clerk jointly with Mr. Eldridge; it seems, indeed, probable that he came over engaged by the Parish, as the Vestry ordered payment of Thirteen Pounds Sterling for the passage of his wife and children who followed him. He was to officiate on alternate Sundays at Trinity Church and St. George's Chapel, then lately built, at an annual salary of twenty-five pounds, without perquisites, which were to go wholly to Mr. Eldridge. His appointment dated from January 1, 1753; and six weeks later it is ordered that Mr. Tuckey have the use of the Charity School Room and also of the Vestry Room two nights of the week for the teaching of his singing scholars.

He continued to officiate as Parish Clerk for nearly four years, but then became remiss in performance of his duties, and in November, 1756, was notified by the Vestry that they had no further service for him. It may be supposed that more profitable musical work made him indifferent to his duties. His connection with the music of Trinity Church continued for many years, notwithstanding his discharge from the clerkship. As will be seen, he

took part in special services, composed music for the Church, and directed the performance of it.

The next notice of Tuckey, in connection with Trinity Church, appears in a newspaper paragraph, as follows:

January 15, 1761.—On Sunday last, the principal inhabitants of this city entered into mourning for the death of our late Most Gracious Sovereign. The churches were hung in mourning, and sermons preached in each, suitable to the occasion. At Trinity Church was performed an Anthem on the death of his late Sacred Majesty.

> Composed by Mr. Tuckey
> Organ part by Mr. Harrison
> Solo part by Mr. Tuckey
> Chorus by the boys of the Charity School.

It may be noticed that the word "boys" is now used instead of "children," as heretofore; perhaps Mr. Tuckey objected to girls, and excluded them from his class. The proportion of girls in the school was small; in 1757 there were forty boys and only twelve girls. There is no mention so far of women taking part in the singing, and the boys must have sustained the treble, helped only by the organ.

Mr. Rice, the English organist appointed in 1744, has dropped out of sight, and the organ, at this service, was played by Mr. Thomas Harison, who was formally appointed organist of the Church in the following March. At a Vestry meeting in that month it was ordered "that Mr. Thomas Harison should be employed as the organist for Trinity Church, and allowed for his services as such the sum of eighteen pounds current money of New York per quarter, and that his salary should commence from the first Sunday he should begin to play."

The organist's salary in 1744 was forty pounds per annum; the increase now to seventy-two pounds is proof of the increased importance of the music of Trinity Church in the eyes of the Vestry.

At the same meeting of the Vestry it was resolved that five hundred pounds should be allowed toward the purchase of a new organ, private subscriptions being relied on to raise this amount to seven hundred guineas. The new organ was imported from England, and the negotiations placed in the hands of Mr. Harison, who probably raised the additional amount required. In the following year the Churchwardens were directed to pay him the £500 voted toward the purchase; but the organ did not arrive until April, 1764, though expected at least a year earlier.

VI

1762–1765

The inauguration of the new organ furnished the energetic Mr. Tuckey with an opportunity which he did not neglect. His idea was to signalize the occasion by performing the Te Deum to a cathedral service. The opening lines of his prospectus infer that it had never been sung before in any manner, and this is quite probable; it was evidently considered a great undertaking. His advertisement ran as follows:

NEW YORK GAZETTE, *September 16 and 23, 1762.*

TO ALL LOVERS OF DIVINE HARMONY

"Whereas it is a custom in Protestant congregations in Europe on times of rejoicing, as well on Annual as

particular days of Thanksgiving, to sing the *Te Deum:* therefore, by *particular desire*, a subscription is opened, for the Encouragement of so laudable a practice in this city. Proposals as follows. Every lady, gentleman, &c., to subscribe whatever they please, for which subscription money, *William Tuckey* has obligated himself to teach a sufficient number of persons, to perform the *Te Deum*, either with, or without an organ, or other instruments; and that it shall be as good a piece of Music, as any of the common *Te Deums* sung in any Cathedral Church in England. Performers to pay nothing for instruction, (unless it be their pleasure,) but it is expected that they will (as they are to be inhabitants of the city) be kind enough to join the choir on any particular occasion, especially at the opening of the new organ which is expected soon. Public subscriptions are taken in by Mr. Gaine, Mr. Weyman and the printer of this paper, which moneys are to be left in the Person's Hands who receive it, until there is a Rehearsal of the Piece, before the subscribers, of which Rehearsal they shall have notice.

MR. TUCKEY

Desires all persons, from *lads of ten years old*, &c., as well as all other persons of good repute, that has good Voices, and are willing to join the Company, to be speedy in their application, and give in their names to Mr. Hildreth, clerk of Trinity Church, or Mr. Silby, clerk of St. George's Chapel, as he will begin immediately to instruct the Performers, and receive all qualify'd, until there are 50 voices in the Chorus."

Discussion of the Te Deum suggests the inquiry whether chanting was practiced; and to this inquiry no

positive answer can be made. It is difficult to believe that the music of Trinity Church, until nearly the end of the eighteenth century, was limited to metrical Psalms, with an occasional anthem to mark special occasions, and a voluntary on the organ. Of music in the communion service, celebrated at long intervals, we may be sure there was none; but it is reasonable to suppose that the shorter Canticles, Venite, Jubilate, Cantate, and Gloria Patri, or some of them, were chanted, if there was any kind of a regular choir, or even with the boys of the charity school. There is, however, no proof that it was done.

In "Olden-time Music,"[1] there is a notice of the first introduction of chanting in New England, at old St. Michael's Church, in Marblehead, Mass.; this occurred in 1787. The Rev. Thomas Fitch Oliver, Rector, in a letter dated December 24, 1787, says: "As to-morrow is Christmas, we intend to introduce chanting into our Church." He writes afterwards: "It was done before a very crowded audience of Churchmen and Dissenters, and to general acceptance." Mr. Oliver testifies later to the constant use of the new practice, and "believes his almost the only Church on the continent in which this is done."

What was done in Marblehead could be done in New York, and with less difficulty; but it would be more satisfactory if one could prove that it *was* done.

Mr. Tuckey's invitation "To all lovers of Divine Harmony" was issued in September, 1762. The next event recorded is a special service, which is thus described:

December 2, 1762.—On Sunday last, the following Anthem was sung at Trinity Church, after the Charity Sermon. The organ by Dr. Lee. The Chorus formed by the Charity Scholars.

[1] By Henry M. Brooks. Boston, 1888.

Solo by Mr. Leadbetter.

Psalm 34. Verse 1. I will give thanks unto the Lord, His praise shall be ever in my mouth. O praise the Lord with me.

Verse and Chorus.

And let us magnify his name together.

Solo by Mr. Tuckey.

Blessed is he that considereth the poor and needy, &c.

By Mr. Leadbetter.—Recitatio.

Lo the poor crieth and the Lord heareth him.

Air.

Yea and saveth him, out of all his trouble.

Solo by Mr. Tuckey.

He is Father of the fatherless, and defendeth the cause of the Widow.

Verse. Three voices.

Blessed be the Lord God of Israel, from everlasting to everlasting, world without end, and let all the people say, Amen.

Chorus.

Amen. Hallelujah. Amen.

The whole was executed to the entire satisfaction of a numerous audience, and a generous collection was made for the benefit of the Charity School in this city.

Dr. Lee played the organ at this service, and it is uncertain whether he or Mr. Harison was the regular organist; there were many changes about this time. Whoever may have been organist, the salary was raised to one hundred pounds currency by an order of the Vestry in June, 1763, showing that his services were valued highly; yet ten months later there was a change.

In April, 1764, the new organ arrived from England, and a new organist was appointed, in the person of Mr. James Leadbetter (suggestive name!), at a yearly salary of £100, "to commence from the time he shall be desired

to assist in tuning the organ." His duties were to officiate on Sundays and Holy days throughout the whole year; also to "play a piece on the organ after the reading of the Psalms," and to tune the organ.

The playing of a voluntary after the Psalms was quite a common practice in England, though it seems an incongruity when the Psalms have been read. The mention of this duty in the appointment of Mr. Leadbetter implies that it was a new feature in the service, or perhaps that there had been some difficulty over the matter with the retiring organist.

January, 1765, Mr. Tuckey is heard from again, with a bill for music furnished to the school; he states that it is the first time he has ever made a charge of the kind, and adds: "Was I in such circumstances as to afford to Do anything for nothing for the Church or School no person would be more ready."

The amount of the bill, which was paid by the Vestry, was £12.10, "for composing, teaching and procuring to be performed two pieces of Church Music for the two Charity Sermons"; he begs the Vestry to "be pleased to observe that the bare writing at one shilling a page Royal Quarto (the paper included) amounts to upwards of 43 (pages) besides hindrance of my own and my two daughters time every day and evening for near six months in teaching and also fire and candle & other expences." We learn from this that it took six months to get up two anthems in 1764. Two years later a bill of similar nature, amounting to ten pounds, was paid to Mr. Tuckey "for composing an anthem and assisting at the performance of the same by the Charity Scholars." It was the custom to postpone these annual charity sermons for a week if the weather was bad; it was so in November, 1767, but the

sermon was finally delivered, the anthem sung, " joined in the Chorusses by the Charity Scholars," and, as usual, a " handsome collection " made for the scholars, who numbered then 50 boys and 25 girls.

VII

1765–1776

Notwithstanding the good salary, something went wrong with the organist. Leadbetter resigned, and in March, 1765, John Rice was reappointed, at a salary of one hundred pounds per annum, with an additional allowance of twenty pounds a year " to see that the organ was kept in repair."

This liberal arrangement did not continue very long; in 1769 it was found that the expenses of the Parish far exceeded its income, and as a first measure of retrenchment it was resolved by the Vestry that the organist's salary be discontinued after June 1st, and that in lieu thereof a subscription be raised. This was, of course, not satisfactory to the organist, and was not carried out. In August the Vestry decided to offer the organist eighty pounds per annum for playing the organ and keeping it in tune. The offer was communicated to Mr. Rice, who, after due consideration, sent word that the sum was " insufficient for his support, and inadequate for the service "; consideration of the matter was thereupon deferred.

Two years later, August, 1771, the consideration of Mr. Rice's letter was taken up, and it was decided that the Church funds are insufficient to increase his salary.

Rice evidently protested, for in October it was again voted that his salary could not be increased, and that he is expected to "keep the organ in full tune and play as usual heretofore, and at such other times as the Rector shall require." Rice then urges that if he is not "allowed for tuning the organ, he must only use the Common Psalm tunes." The Vestry was obdurate, and declared that they would allow Mr. Rice "no more than now and he must play as usual." Fifteen months later he succeeded in getting an increase of salary.

The following year Rice was paid £18.4 for composing "musick for the Charity Collection"; that is to say, anthems or Psalm tunes for the annual services on behalf of the school. In this duty he now appears to have superseded Tuckey, and a regular allowance was made for the work, simultaneously with the final adjustment of his salary. "January 13, 1773, Mr. Rice's salary as organist was finally advanced to ninety pounds, with ten pounds per annum for setting to music the Hymns that may occasionally be composed for Charity Scholars and instructing them to perform the same."

We must now go back three years to notice the greatest achievement of Mr. Tuckey, to whom belongs the honor and distinction of first introducing Handel's Oratorio of "The Messiah" on this continent.

At a concert for his benefit, on the 9th of January, 1770, the Overture and sixteen other numbers from this oratorio were performed, and the same selections were given at Trinity Church on the 3d of October in the same year; the occasion being a special service and sermon on behalf of the Corporation for the relief of the widows and children of clergymen of the Church of England in Amer-

ica. The advertisement of the service concludes thus: "To be performed on the occasion, several pieces of Church Music, by the most eminent Composers; among others, part of the celebrated *Mr. Handel's Sacred Oratorio of the* MESSIAH. Divine Service will begin at 11 o'clock in the forenoon."

The account of this service in the *Journal* states that it was attended by a numerous audience, consisting of most of the principal inhabitants, and by about twenty-eight clergymen of the Church of England of this and the neighboring colonies. After noticing the sermon, it continues: "Several pieces of Church musick, before the sermon, and after it part of the celebrated *Mr. Handel's* Oratorio of the *Messiah* were performed by a considerable number of male and female voices, accompanied with the organ, very much to the general satisfaction of the audience."

These selections were again given in Trinity Church in April, 1772, and were thus announced:

"On Monday next will be performed at Trinity Church, part of Mr. Handle's sacred Oratorio, called the MESSIAH, on the *Passion, Crucifixion, Resurrection* and Triumphant Ascension of JESUS CHRIST: by a select Company. Divine Service will begin at half an Hour past ten."

In October, 1773, at the anniversary service of the above-mentioned Corporation, there was "Solemn Music," but no particulars are given. "During the service several Solemn Pieces of Music were sung by male and female Voices, accompanied by the Organ."

A copy of Tuckey's concert bill, now very rare, is in the possession of Dr. Gilbert, by whose kindness it is here reproduced:

CONCERT OF MUSIC

will be performed at Mr. Burn's
Tuesday the 9th of January, 1770.
For the benefit of Mr. Tuckey.

First Part

Some Select instrumental Pieces chosen by the Gentlemen who are performers, particularly a CONCERTO on the French Horn, by a Gentleman just arrived from *Dublin.*

Second Part

A SACRED ORATORIO

on the Prophecies concerning Christ, and his Coming; being an extract from the late Mr. Handel's GRAND ORATORIO called the MESSIAH, consisting of the OVERTURE, and 16 other pieces, *viz.:* AIRS, RECITATIVES and CHORUSSES.

Never performed in AMERICA.

The words of the Oratorio will be delivered *gratis* (to the Ladies and Gentlemen) who are pleased to patronize and encourage this Concert, or may be purchased of Mr. *Tuckey* and others for six pence.

As it is impossible that a Performance of this sort can be carried on without the kind assistance of Gentlemen, who are lovers of MUSIC and Performers on Instruments,—Mr. Tuckey will always gratefully acknowledge the Favours of the Gentlemen who assist him.

☞ TICKETS to be had of Mr. Tuckey, at Eight Shillings each.

VIII

1776–1818

We have now reached the period of the Revolution, a time of great trouble for the Episcopal Church. The three Churches, Trinity, St. George's, and St. Paul's, were for a time closed, and the troubles culminated in the destruction by fire of Trinity Church, with its organ, the charity school, and rectory. The music of Trinity Church

was silenced for a long time; and when services were resumed in a new building, conditions were changed. In the meantime the congregation found refuge in the chapels, their only resource for eleven years. St. George's Chapel was used also for five months by the congregation of the old Dutch Church, when their own place of worship was turned into a hospital; the offer of its use at certain hours being graciously made by our Vestry, "impressed with a grateful remembrance of the former kindness of the members of that ancient Church, in permitting the use of their church to the members of the Church of England, when they had no proper edifice of their own for that purpose."

In consequence of the unsettled state of affairs, and the temporary embarrassment of the Corporation from heavy losses caused by the great fire, no step was taken toward building a new Church for ten years. In 1787 the matter was taken in hand, but work was not begun until the following year; in June and July, 1788, advertisements appeared, inviting proposals for taking down the ruins of the old building and digging a trench for new foundations; then there is a notice of the laying of the foundation stone by Bishop Provoost, August 21 of the same year, and an account of the consecration of the new Church, March 25, 1790, by the same Bishop. It was not so large as its predecessor; and the new organ, imported from England, "though of no great power, was a sweet-toned instrument, and well adapted to the size of the building." (Berrian.)

Mr. John Rice was appointed organist, with a salary of £50, which was afterwards raised to £75; and it was made his duty to attend on Sundays, Prayer days, and such other occasions as the Rector might think proper.

If this is the same John Rice who was first appointed in 1743, he must have been nearly seventy years old, supposing him to have been only twenty when he came from England; however this may have been, John Rice was organist from 1791 to 1795, when William Müller, from Philadelphia, was appointed to succeed him.

Before the end of the century there was in existence a society connected with Trinity Church, called "The Society for Cultivating Church Music." In 1800 a grant of £30 was made to the society by the Parish for the hire of a room suitable for their rehearsals; and in 1807 there appears a grant of $50 to Mr. Peter Erben, then director, for the rent of a "Singing School." Peter Erben was appointed, in the last-named year, organist of St. George's Chapel; six years later he was made the first organist of St. John's Chapel, and afterwards was promoted to Trinity Church; he must therefore have been a prominent musician at this time. One of his sons was Henry Erben, the organ builder; another was Michael K. Erben, organist at St. Paul's Chapel from 1855 to 1868.

William Müller was succeeded at Trinity Church by Charles Wilson in 1804; the latter remained until the appointment of Peter Erben in 1820. I can find out nothing as to the achievements or merits of either of these gentlemen.

I have, however, in my possession a book of Church music, which has been much used, and was formerly the property of Peter Erben. A description of its contents, in default of more direct evidence, will serve to show the manner of performing a somewhat ornate service at the time of its publication, 1809, and will probably represent the "use" of Trinity Church at that date. The book contains no anthems, though these had been in occasional

use for many years, and no provision for choral service; the latter had never been attempted, and did not seem to be considered as a possible or desirable thing. It is edited by a clergyman, and indorsed by the Bishop of the Diocese as "well calculated for the purpose of improving our people in the knowledge of sacred music"; the preface strongly advocates chanting, to the exclusion generally of all other kinds of sacred music, even of metrical Psalms. The editor says: "Chants are the only kind of music which is calculated for general use in public worship"; again, "metre psalm-singing, by its fluctuating nature, and restless spirit of novelty, is an object of attention to the young, and of neglect to the aged." Of the chants provided, some are English, others native; most of them in the florid, vapid style then in fashion in England as well as here, with wretched harmonies, generally in three parts. The pointing of the words is strictly syllabic, with no regard to accent; and the anthem pieces of the most trivial character.

The work is entitled "The Churchman's Choral Companion to his Prayer Book," etc., by the Rev. William Smith, D.D., New York, 1809. The preface states that it is "designed to furnish the Protestant Episcopal Churches in the United States, with a form of services in prose, and is so adapted, as to hold a medium between the voluminous and difficult service of the Cathedral, and that which is unadorned, and merely parochial," and continues with an essay on chanting. Then follow—

Chants at Morning Prayer.

INTRODUCTION.—"The Lord is in his Holy Temple."
Anthem of 20 bars. (Recit: and Andante) . . *Costellow*
DOXOLOGY.—One single chant, and one anthem of 22 bars.

VENITE.—Two single chants.

TE DEUM.—Triple chant (used also as now for Gloria in Excelsis) . . . . . *R. Taylor* . . . . . *Edin: Collec:*

N. B.—This is read on Ash wedens day, and on Good Friday; sung one note lower in Lent, and one note higher, on the Festivals.

"BENEDICETE."—One irregular chant.

N. B.—The priest and people may, in responses, read this Canticle unto the versicle, wherein the children of men are mentioned, and then the Choir, may perform their part, when the Priest shall have pronounced the words "O ye children of men, bless ye the Lord."

JUBILATE.—One double, and one single chant.

BENEDICTUS.—One single chant.

KENT'S FAVORITE JUBILATE (from Service in C).

Chants at Evening Prayer.

INTRODUCTION.—The Lord is in his holy Temple. Anthem of 40 bars, for alternate choirs and full chorus. *Barthelemon*

DOXOLOGY.—One single chant, and one anthem of 16 bars. *B. Carr*

CANTATE.—One double, one single chant.

BONUM EST.—One single chant.

DEUS MISEREATUR.—One single chant.

BENEDIC.—One single chant.

Litany Chants and Anthems.

"AGNUS DEI"—Anthem.—"O Lamb of God" &c. 14 bars—with Solo, Duet, and Chorus . . . . *B. Carr*

"AGNUS DEI"—Double chant.

KYRIE ELEISON.—12 bars—duet & chorus . . . *B. Carr*

SURGE DOMINE.—Single chant.

DOXOLOGY.—Anthem, 22 bars, Chorus & Duet. Double chant . . . . . *Webbe*

Communion Office.

KYRIE 1.—Short setting. Duet and Chorus.

KYRIE 2.—"Proper for high Festivals"—consisting of organ prelude, 11 bars; the response to the first nine commandments 24 bars in length, with solos and chorus. Response to the 10th, 30 bars of the same character. *B. Carr.*

GLORIA TIBI.—Two short settings.
TRISAGION.—17 bars—Preface, unison or solo, Sanctus, chorus.
GLORIA IN EXCELSIS.—Old chant.

Then follow twelve selections from the Scriptures, for the various Festivals and Fasts, similar to the "anthem" for Easter Day, which forms one; these are set to double chants. One of them, apparently for general use, consists of the Beatitudes, and is headed thus:

BENEDICENTUR SANCTI

instead of the Venite.

The chanting of the Psalms for the day is not alluded to; they are, in several places, called the reading Psalms. Every canticle has the direction that the Priest is to say the first half verse, and there is no hint of any music for the Te Deum but the "old chant."

The suggestion for reading the Benedicite up to the last six verses, and then starting in with music, the Priest precenting a half verse, is curious; but many observances of that day would seem curious to us now. The same idea appears in the Litany, which is directed to be read as far as the "Agnus Dei," the following part being set to varied music. This, as well as the elongated responses to the Commandments, must have been very tedious, if they were really performed. For, after all, it is possible that these odd things were merely whims of the editor, and were never really inflicted upon the suffering congregation. On the other hand, there is the strong probability that this is just what the congregation had to listen to during a third part of this century. This was the darkest period of Church music in England: the sacred

fire was almost extinguished in a flood of inanity; slovenliness, indifference, and bad taste prevailed, even in the cathedrals.

IX

1818–1839

The school was still in existence just at the back of the church, but we hear no more of the singing of the children for many years. The school was moved up to Varick Street in 1832, but the stone tablet with the inscription, "Episcopal Charity School, 1794," was left, and remains to this day,[1] although the building is now used as a stable.

It is as well, perhaps, that we know so little of the choir arrangements or music of this period; there would not be much to commend. A disposition to encourage congregational singing is shown by an order of the Vestry in 1818 that the Parish Clerks of Trinity Church and her chapels were to assist in instructing the congregation in psalmody. In what way this was to be done, or how competent the Parish Clerks were for such a duty, does not appear.

In 1820 Peter Erben became organist, remaining until the demolition of the church building in 1839. Eighteen years of his incumbency have left no mark upon musical history; but in 1838 we begin to get glimpses again, so far satisfactory that there seems to have been a general awakening and a decided movement made to put the music of the Parish on a better footing. In fact, a new era

[1] It has lately been removed.

begins here, and we shall from this time be able to follow the order of events closely, and to record an entirely different condition of affairs. There had been previously no organization in the musical department of the Parish; an organist was appointed and paid, and that was all. The music, so far as I can learn, depended on whatever chance assistance the organist could secure by personal influence.

The musical arrangements of Trinity Church and the two chapels, St. Paul's and St. John's, are described as being at that time very inferior. As an instance of stagnation and neglect, it is stated that Jackson's Te Deum in F had been sung at Trinity Church on *every Sunday for nearly twenty years.* It was plain that reform was necessary, and as a first step the Vestry, in November, 1838, ordered " that a Chorister be appointed, who, under the Rector, shall have charge of the vocal music in all the churches, and whose duty it shall be to have the three choirs frequently practised, at one time and place "; also, " that a school of music shall be established for the younger members of the Parish, where the elements of the art shall be taught, and where the music designed for public worship shall be practised."

Up to this time there had been only an organist and an organ blower; other material for rendering the music of the service had never been provided, but left to chance. Now the " choir " is officially recognized; a general director of the music for the whole Parish is provided, who is to train the three choirs together; and in the following month the unprecedented annual sum of $4,500 was appropriated for the support of the three choirs.

Unfortunately for the music of the Parish, this arrangement, excellent so far as it goes, lasted only for

eight years, and even in those eight years was not carried out. St. Paul's seems to have retained its independence; the organist of that chapel in 1838 was S. P. Taylor; he was succeeded in 1843 by Mr. G. F. H. Hodges, and the music was for a time under the influence of the first director, but the combined rehearsals were never in operation. On the other hand, the appropriation for choirs, $1,500 for each church, was continued without increase for thirty years.

The first appointment under the new system brings upon the scene, at the distance of a century, the second notable personage in the history of our music; curiously enough, a native of the same place as Tuckey, whom we have set down as the first. A short biographical notice will introduce him before he takes his place in our history.

X

1839–1846

Edward Hodges was born at Bristol, England, in 1796. Not at first intended for the musical profession, he developed at an early age "remarkable inventive faculties, and some of his projects have since been adopted in different branches of mechanical science." Taking up the study of music, he became organist of Clifton Church, and of St. James' and St. Nicholas' Churches in Bristol. He introduced the modern C compass for organs into England; as "the organ in St. James' Church, Bristol, when remodelled under his direction, contained the first CC manual, and CCC pedal made in England." (*Grove's Dictionary.*) For the opening of this organ on May 2, 1824, he composed a Morning and Evening Service in C,

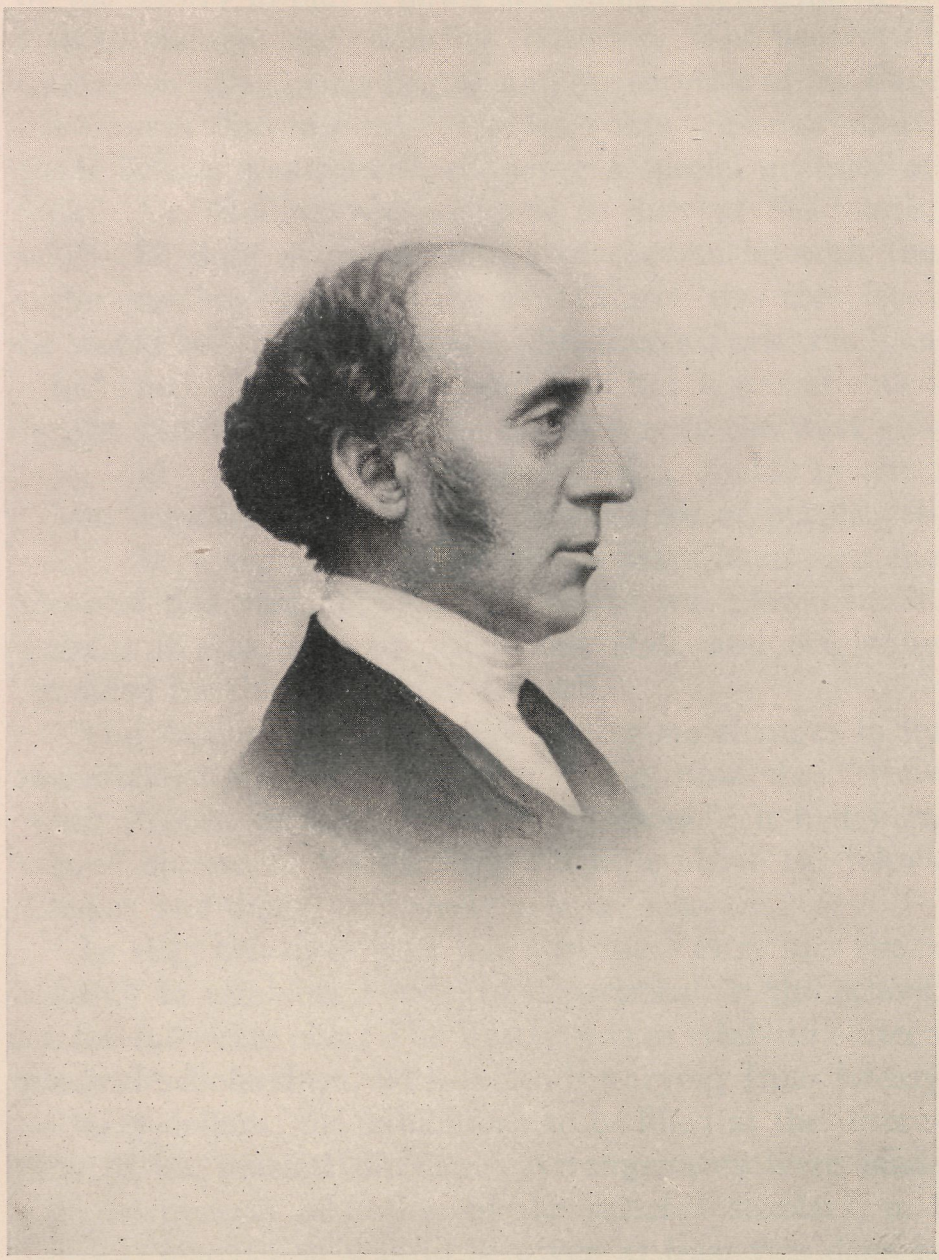
and a setting of Psalm 150, which were published by subscription the following year, with another anthem. In 1825 he obtained his Doctor's degree at the University of Cambridge, where Dr. J. Clarke-Whitfeld was then Professor of Music.

Dr. Hodges was a candidate for the position of organist at St. George's Chapel, Windsor, for which post there were thirty-two applicants, "of every degree and kind." The final contest lay between Dr. Hodges and Sir G. J. Elvey, who were each called upon to accompany a service. The contest was a very close one, and was decided in favor of Elvey, the younger man; the Dean "saying he did not fancy the broad-brimmed hat, white neck-tie and boots with pointed toes, suggesting to him an individuality that might be hard to control." (*Miss Hodges.*)

This occurred in 1835; three years later Dr. Hodges was offered, and accepted, an engagement as organist of the Cathedral at Toronto, Canada. Passing through New York on his way to that place, his visit was noticed in the musical papers of the day: doubtless he looked in at Trinity Church; perhaps heard what passed for music there, and made certain mental notes. On arriving at Toronto he was so disappointed and discouraged at the aspect of musical affairs that he threw up his engagement, remaining only two months in Toronto, and fled back to New York.

Arrived in this city, he at once put himself in communication with the authorities of our Parish, with the result that, on January 15, 1839, he was appointed "an organist of Trinity Parish" at a salary of $300.

About this time it was discovered that the Parish Church was in an unsafe condition, and it was decided



EDWARD HODGES, *Mus. Doc. Cantab.*,
Organist and Choirmaster,
1839—1858.

by the Vestry to pull it down and build a new Church of a more massive and enduring character. The process of demolition was at once begun, and the services of the Parish Church discontinued for seven years. The organist, Peter Erben, was retired, receiving a special gratuity of $300. Dr. Hodges was assigned to duty at St. John's, where he duly assumed charge of the music, with the understanding that when the new Church was completed he would be transferred there. St. John's Park was then a fashionable neighborhood, and the Church was attended by the *élite* of the city. The organ was in the west gallery, and the choir was composed of a double quartet, "who were hidden from view by curtains of purple velvet"; there were no boys until five years later. At the close of this year, 1839, a new organ was placed in St. John's; it was built by Firth and Hall, and originally intended for the old Trinity Church.

The "Charity School" had undergone changes in its organization, system, and title, being now the "New York Protestant Episcopal Public School"; it had been moved uptown to Varick Street, a little above St. John's Chapel, and made exclusively a boys' school.

In 1843 measures were taken by the Vestry of Trinity Church to establish a musical department in the school, on the following plan: The Vestry was to establish sixteen musical scholarships, with stipends varying from twenty to forty dollars; the exhibitions to be filled at the discretion of the musical director. Arrangements were made for the general education of the selected scholars, and musical instruction was to be given at least two days in the week, at times that would not interfere with the regular course of their education, the arrangements to be subject to approval by the music committee of Trinity

Church; and it was further "resolved, that the director of the parish music be the instructor of Church music in the said school."

This scheme was evidently intended to provide a choir of boys for Trinity Church; the scholars would not have been paid a yearly stipend unless they were to render some service in return, and, moreover, Dr. Hodges' memoranda distinctly confirm this view.

It is surprising that so little came of the scheme; but it is clear that the ninety boys of the school did not furnish sufficient musical talent or vocal ability to form an independent choir of trebles for Church work. There were undoubtedly some clever and capable boys among them, but not enough. Dr. Hodges says, under date of March 15, 1847: "The Trinity school does not furnish musical talent enough to feed the class."

A year passed before the machinery was set in motion, but in November, 1844, the first examination and selection of boys was made. The result is set forth in a paper in the doctor's own writing, which is thus headed:

"CLASS OF CHORISTERS OF TRINITY CHURCH
first organized November 29th 1844, when the sixteen boys first named were selected after a separate examination of every boy in Trinity school, then upwards of ninety in number."

Then follow the names of twenty-six boys, being all who were selected up to February, 1847.

Of the first sixteen, two declined to join, and five more dropped out before the opening of Trinity Church—leaving nine then on the roll, with four elected to fill vacancies; of these, only five took part in the consecration service.

The lessons to these boys were given in the schoolroom of St. John's Chapel, which contained a small organ. As no provision had been made for a blower, the youngest boy, or rather the last comer, had to blow the organ. Even after Dr. Hodges and the choir had been transferred to Trinity Church the lessons were given at the same place. The boys had two lessons a week, besides attending the general choir rehearsal at Trinity Church on Thursdays. They were taught by the aid of a blackboard, printed music and instruction books being scarce and expensive. Dr. Hodges and his boys were on the best of terms, and the lessons may even have been enjoyable; there was so little necessary to be done, so few things were sung, and the boys having no responsibility even for these, that the lessons may well have been easy and agreeable. There is no doubt, however, that the boys were carefully and thoroughly taught. The one who most distinguished himself later seems to have been No. 13, Elias G. Drake, who had a beautiful voice. On one occasion, at a noted funeral, Mrs. Edward Loder was to sing by special request. When the day came she was ill and could not be present; whereupon Dr. Hodges sent for Master Drake, and made him take Mrs. Loder's place for the occasion. The newspapers of the next day commented on the singing, and said that Mrs. Loder had added to her already great fame by her singing at this service. The error was not corrected by the doctor, who greatly enjoyed the incident. No. 26 was John F. Mines, who has furnished us with many interesting reminiscences of the Parish and city, under the name of Felix Oldboy. In one of his articles in the *Trinity Record* he states that in his twelfth year he was appointed to a scholarship in Trinity school, with an income of fifty dollars a year

from "the foundation," as it was termed; and that, later on, he was made a chorister in Trinity Church.

The new Church was in the meantime gradually rising, but very slowly; the organ still more slowly. At the beginning of the year 1846 the former was so far advanced that the consecration was appointed for Ascension Day, May 21st. The musical appointments were now changed: Dr. Hodges was appointed organist of Trinity Church, and of that Church alone, at the salary of $500, with $1,500 for the choir; he received also $500 yearly for instructing the entire Trinity school in music, a duty distinct from the particular lessons given to the selected "scholars." The choir which he had trained at St. John's went with him to the new Church; on the last Sunday at St. John's it consisted of a double quartet, twelve or fourteen boys, and a few volunteers; for the consecration service some additional voices were engaged. From this time the chapels were independent as to their musical organizations, and Mr. Rolfe, an Englishman, was appointed organist of St. John's, of which we now take leave and follow organist and choir to the new Church.

XI

1846

The consecration of Trinity Church was an important event, and the interest which it excited was not confined to members of our own communion. The Parish had now been in existence a century and a half; any feeling of animosity, which at one time existed on account of its

English origin, had disappeared. The devotion of its clergy, the high character of its vestrymen, and the liberal use of its resources in the promotion of religion and learning, had earned for it a high degree of respect from all fair-minded persons of whatever denomination. Dissosway, a member of the Dutch Reformed Church, says, in his account of "The Earliest Churches in New York": "Concerning 'Old Trinity,' volumes might be written. The more we examine, the more do we reverence and admire this ancient and munificent religious corporation." He states that the consecration of the new Church "awakened general and unusual interest." I will quote here, too, his impression of the musical services, written in 1864: "Old Trinity has always had fine choral singing, and she still maintains this reputation. We do not admire the intoning of her sublime services, as a mere matter of taste, but her solemn chants and singing boys, to our non-Episcopal ears, are most impressive and refreshing."

The general interest in the consecration was increased by the size and character of the building itself, which inaugurated for this country a new era in Church architecture. The architect who introduced a distinctively Christian mode, and the musician who at the same period instituted a much-needed reform in Church music, are alike entitled to honor.

The ceremonies at the consecration were of a most impressive character: the music sung was worthy of the occasion; the choir of twenty-six voices, men, women, and boys, in the organ gallery, did their work thoroughly well. Some of the best voices in the city took part, and it was said that the effect of the music surpassed anything previously heard—which is rather faint praise.

But what shall be said of the organ builder, the only person concerned who failed to carry out his part in the proceedings? The contract for the organ was signed in September, 1843, and after two and a half years only about a third part of the organ was ready, and that not the most important part. The choir organ, less than half of the swell, and Dulciana bass were all that was available at this important service; not a single pipe of the great organ and none of the large pedal pipes could be used. This would be hardly credible if the records were not clear and exact on the point.

The printed order of proceedings was as follows:

ORDER OF MUSIC

AT THE SERVICES CONNECTED WITH

The Consecration of Trinity Church, New York

ON THE

FEAST OF ASCENSION,—*May 21st*, 1846

VOLUNTARY.—during the entrance of the Procession.
†ANTHEM.—"The Lord is in his holy temple," &c.
VENITE, and proper Psalms, 84, 122, & 132 . . . *Chaunted*
†TE DEUM.
†BENEDICTUS.
PSALM.—Selection XXI. V. 2 & 3. Tune . . . *Bristol*
†RESPONSES, at the Decalogue.
†GLORIA, at the giving out of the Gospel.
PSALM C, (Selection LXXIX). Tune . . *Old Hundredth*
ANTHEM.—"Surely I have built thee an house to dwell in," &c.
VOLUNTARY, on the withdrawal of non-communicants.
TRISAGION.
HYMN XCV. Tune . . . . . *St. Ann's*
GLORIA IN EXCELSIS.

N. B.—As the Organ is in a very imperfect and incomplete state, there will be no concluding voluntary.

The pieces marked † have been composed for the occasion by Dr. Hodges.

The choir on the occasion was thus composed:

Trebles.	*Altos.*
Mrs. Loder	Miss Sinclair
Mrs. Bostwick	Mr. Crabb
Mrs. Bourne	*Little* J. Hanford
Mrs. Gillelan	Mr. Fryer
Miss Hodges	*Basses*
Tenors	Mr. Massett
Mr. H. Watson	Mr. Kyle
Mr. Loomis	Mr. Maynard
Mr. Gillelan	Mr. Leach
Mr. Demarest	Mr. G. Loder
Mr. A. Jones	Mr. Clark
Mr. J. S. B. Hodges	Mr. Jubal Hodges

and four "small boys" not named.

The proceedings commenced by the pupils of Trinity School, 150 in number, assembling at their schoolhouse and marching to the Church, led by the Rev. Dr. Morris, Rector of the school, in Oxford cap and black silk gown; on arrival they were arranged in open lines the whole length of the nave.

The principal procession was formed at the house of Mr. W. J. Bunker, 39 Broadway, and consisted of sextons with staves, architect and assistants, vestry of Trinity Church, vestries of other city Churches, students in the Seminary, trustees of Columbia College, Standing Committee, deputies to General Convention, strangers invited, clergy in surplices, Doctors in Divinity in surplices, the acting Bishop. On reaching the entrance the procession divided, allowing the Bishop to lead; he was followed by the Rev. the Rector, assistant ministers, and clergy generally, the laity bringing up the rear. The voluntary was probably played at the conclusion of the

24th Psalm, while clergy and laymen were settling in their places. The service of consecration was proceeded with in the usual manner, after which Morning Prayer was begun by the singing of the opening sentence, "The Lord is in His holy temple." The service was not choral, but the Venite and proper Psalms were "chaunted" antiphonally, the former to Jones' double chant in C, which the Doctor had arranged in eight-part harmony, with an independent organ accompaniment. I may say here that Dr. Hodges used double chants exclusively; he preferred them, as presenting a real musical theme, and often a special antiphonal effect.

The new Te Deum and Benedictus, known since as "The Consecration Service," were admirably fitted for such an occasion, stately and dignified, but were beyond the comprehension of the general congregation, who had never heard a Te Deum of such large and elaborate design. Boyce's fine anthem, "I have surely built thee an house," was sung after the sermon, perhaps at the Offertory, and the Sanctus and Gloria in Excelsis were also compositions of Dr. Hodges, though not new. The service was divided out among a number of the clergy, according to the prevailing custom, one being specially detailed to announce the metrical Psalms. A soft voluntary was played during the consumption of the elements, but the procession passed out to the music only of the bells, which were pealed for an hour. Over two hundred clergymen were said to have been present at this service, which occupied five hours.

Full accounts of the proceedings appeared in the newspapers, and I quote from one of them such passages as refer to the music. After briefly describing the general features of the service, the article continues thus: "The

music was every way worthy of the finest church in the country. The greater portion of it was the composition of the excellent organist and musical director of Trinity Church, Dr. Hodges. As the congregation were gathering, he played a solemn voluntary with great taste and execution. . . . The anthem, 'The Lord is in his holy temple,' formed an admirable introduction to the first service in the newly consecrated Church. . . . The Te Deum and Benedictus were composed for the occasion, and were truly beautiful in conception, and quite creditable in performance. So were the Responses at the Decalogue. . . . The Trisagion and the Gloria in Excelsis were the compositions of the same hand, and were sung with great effect. The celebrated Anthem, by Boyce, 'I have surely built thee an house'—was given after the sermon, very impressively. It commenced with a succession of solos; first the Bass, (Massett,) then the Soprano (Mrs. Loder,) next the Contralto (Miss Sinclair,) and lastly the Tenor, (Mr. Demarest,) and then the various voices blended in Duettos, and Trios, and a chorus, with the most transcendent effect; Dr. Hodges accompanying upon (what there was of) the noble organ, with great feeling and taste. The accomplished Director, we were glad to see, had the good sense to adapt the metrical psalms given out, to plain and solid church tunes that everybody could join in."

XII

1846–1852

The church was not quite completed as to some of the details, and was closed again for a week or two, the consecration having been hastened to allow the acting Bishop to return to his own diocese. The services had hardly been resumed when there came a note from the Rector objecting to the singing of responses after Commandments, also to the short interludes which Dr. Hodges played between the offertory sentences; requesting also that the music generally might be shortened. So there was at once considerable cutting down, and the two matters specially mentioned were discontinued, the Kyries being sung only on high days.

There were complaints of "too much science" in the music, and a consequent difficulty to distinguish the words. "The congregation, in those days, was best satisfied with plain chants and hymns, and would gladly have dispensed with the anthem Te Deums, always excepting Jackson in F. There was much grumbling over the "severity" of the English Cathedral music, so the Doctor (while at St. John's Chapel) wrote a Service in much lighter style, with solos, symphonies, trills and such things, and called it the New York Service. It answered its purpose, and the grumblers were silenced for a time." (A. G. Wood.) This was the Service in D.

There was talk at this early date of music at the daily services; it was urged chiefly by the Rev. Dr. Higbee, and at his instigation Dr. Hodges wrote to the Rector with a proposal on the subject and estimate of cost. The estimate was considered too high, and the project was dropped. In October the organ was completed, and its

capabilities were displayed at various exhibitions, which were not always edifying; an account of these matters will be found in Appendix B.

There was not much encouragement for the display of energy by the organist; the authorities, as well as the congregation, disliked "Services" and did not care much for anthems. For Christmas Day one of Dr. Hodges' own anthems had been prepared; the Rector, on being notified, said that it must be sung before the sermon and after the Hymn, which could on no account be omitted; he also declined to give out the words of the anthem. Under these circumstances Dr. Hodges concluded to give up the anthem, and none was sung until two years afterwards.

On the first anniversary of the consecration, Ascension Day, 1847, there was a grand service with full choir at 9 A.M., the usual hour for several years after. The "Consecration Service" was sung, and there was a celebration of Holy Communion, but no anthem. In October the General Convention assembled in this city, and an exhibition of the organ at Trinity was again given, the organist of the Church taking no part in it.

On Christmas Day, 1847, the Service was Hodges in D, the "New York Service," Mrs. Bourne taking the treble solos; the Sanctus and Gloria in Excelsis were also sung, but no anthem. The soft voluntaries between Offertory sentences were resumed at the Rector's suggestion; they had been adopted at another Church, and there found acceptable. The entire choir was retained for the Communion service, which almost caused a mutiny; the boys were riotous at being compelled to stay, and some of them refused to sing; the adult members were also dissatisfied.

In 1848 little occurred worthy of note. On Good Friday there was no music but metrical Psalms; Easter Day, Morning and Communion Services were Hodges in F. Ascension Day, the usual service at nine, with full choir; the Consecration Service was sung, but no anthem. A proposition to put the boys in the chancel on this day was vetoed. A new chant Service, Langdon in A, must be set down as an event in July. In September, at the funeral of Nehemiah Rogers, who had been a Vestryman for thirty-five years and Warden for twenty-six of those years, the music was by a quartet; it was first proposed to have two voices. Seven dollars was paid for quartet and organ blower, the organist taking no fee. The subject of music at the daily service is again brought up by some one who proposes a subscription, but nothing is done.

On Christmas Day, 1848, Dr. Hodges' anthem, "In the beginning," was really sung; the Consecration Service also, and Communion Service, Hodges in F. There was a full choir, and the concluding voluntary was the Handel chorus, "For unto us a child is born"; the Doctor was great at playing these choruses, which formed the chief material for an English organist's voluntaries, before Bach's fugues were revived or Batiste known to the world.

The Psalms for the day had not been chanted since the opening service, and were not chanted afterwards at any regular service in Dr. Hodges' time.

Quinquagesima Sunday, 1849, there was a special sermon and collection in aid of the extension of the Church in California; Boyce's great anthem, "O where shall wisdom be found," was then sung for the first time. It was very appropriate, in view of the recent discovery of gold

in that State, and was made more so by the addition of an opening recitative, which the Doctor wrote for the occasion, to the words, "Surely there is a vein for the silver, and a place for gold where they fine it: *but* where shall wisdom be found," etc.

Easter Day, the service music was all by Dr. Hodges, in E, and F, and C. At the afternoon service the Easter anthem was chanted before the sermon, instead of a hymn. Thanksgiving Day, the morning service, Hodges in D, with Boyce's anthem, "O give thanks"; an interpolated duet, "O let your songs be of Him," was sung by Madame Müller, who had recently been engaged, and Miss Hodges. On Christmas Day "everything went wrong: boys restless, women out of tune, men out of time; the two sides would not pull together, while the playing of the organist was horrible. It was well that we had no extra music, no Kyrie, no Trisagion, no Gloria in Excelsis, no anthem." Truly sad this, but it has happened both before and since then, many times, at least so far as the first sentence goes.

For 1850 I find nothing to mention but a new morning service, Nares in C, on Ascension Day. 1851 also shows nothing of interest until the close of the year. Easter Day, no extra music, no responses to Commandments. Ascension Day, no anthem; service lasted from 9 to 12.15, "with little music."

One or two real events in December of this year pleasantly relieve the monotony of negations. So much has been said of what was *not* done, that a movement which promised to be of great importance to the cause of Church music will be a welcome change. The movement referred to was the establishment of a "Church Choral Society," of which the Trinity choir was the nucleus and Dr. Hodges the director. On the 17th of December a meet-

ing was held, at which a constitution was adopted and officers elected. The Vestry gave permission for the use of St. John's Sunday-school room, and the first meeting for practice occurred on the 7th of January, 1852. The society continued in existence for two years, and gave four public services, at three of which the music was confined to chanting; these will be mentioned as they occur.

December 23d, the burial service of Mr. A. Kyle, a member of the choir, was held at Trinity Church. The full choir attended and sang the burial anthem, a metrical Psalm, and "I heard a voice." An event of different character was an exhibition of the capabilities and training of the Trinity Church boys, given in St. John's schoolroom before a number of invited guests. A list of Services and anthems was handed to the audience for selection, and Dr. Berrian first called for the service of Gibbons in F. When this had been sung, a new chant was written on the blackboard; to this, after a few trials, the boys chanted the Benedictus. Several other pieces were sung, ending with Greene's anthem, "Praise the Lord, O my soul." There had been some ill-natured remarks to the effect that the boys were not thoroughly taught and could not sing from notes, so Dr. Hodges took this means of silencing such criticisms.

XIII

1852–1855

Now comes the first service of the Church Choral Society, held in Trinity Church on the 13th of April, 1852, at 3 P.M. The service was fully choral, the first part intoned by the Rev. Messrs. Shackelford and Elmen-

dorff, the last part by the Rev. J. H. Hopkins. The members of the society were placed in the front pews, and chanted the responses, amens, the 10th selection of Psalms, the Cantate, and Benedic. Dr. Hodges' judgment on the music was that the effect was good and cathedral-like, though the Priests went flat and the choir was not always steady. Dr. Hodges was at the organ, and both were too far off for efficient support. Three reliable boys had been placed in the front pews as leaders; but some one interfered and told them to sing alto, so this precautionary measure failed.

This was the first choral service held in Trinity Church; being an experiment, it was desired to have it as private as possible, but the newspapers got hold of it and announced it as a grand affair; consequently there was a very large congregation, which included the leading clergy of the city.

The second public service by the Society was held on the 8th of June at the Church of the Annunciation. Rev. Dr. Tucker intoned the first part, and Rev. J. H. Hopkins the second. It was similar to the first in plan, but hardly so good in execution. There was trouble with the organ, and only a small attendance of singing members.

One week later, June 15th, at 10.30, there was a special service at Trinity Church to commemorate the third Jubilee of the (English) Society for the Propagation of the Gospel. This society, generally known as the S. P. G., may be said to have founded Trinity Parish, and certainly assisted, protected, and controlled its first steps; so that a participation by the Parish in its jubilee was eminently fitting.

The full choir attended, and the music consisted of Te Deum and Benedictus, Hodges in E; Communion

Service, Hodges in F, with the anthem of Travers, "Ascribe unto the Lord." In the latter the tenor solos were sung by Mr. Safford, the duet by Messrs. Johnson and Clark, and the bass solo by Mr. Conkey; Miss Goodwin taking the treble part in the quartet; all being members of the choir. It was announced prominently beforehand that the Psalms for the day would be *read.*

The next event was the consecration of Bishop Wainwright at Trinity Church, November 10th of the same year. The full choir, which included ten boys, was increased by the addition of seven volunteers, among whom were Mrs. Bostwick and Mrs. Bourne. The music consisted of Te Deum and Jubilate, Jackson in E, and Communion Service, Hodges in F; Psalms were read, and there was no anthem. It must have been a week day, as the choir were paid two and a half dollars each, and boys fifty cents.

Thanksgiving Day, Hodges in C, and an anthem, "O be joyful," arranged by the organist from a "Gaudeamus" of Carissimi. There was a full choir, and "the music was well done," a remark which I do not find often. There is a tradition that the music was always well done under Dr. Hodges' direction, but the records do not bear this out. There was the same mixture of good and indifferent, with an occasional bad service, that we find in later times. The appropriation of $1,500 was insufficient, even then, for a choir of at least eight voices. I observe that in the following year two ladies were engaged, at salaries of $150 each, while the soprano at Calvary Church received $600 a year at the same date. If the music was not always as good as might be expected, this should be taken into consideration.

On Christmas Day, 1852, the morning Service was Hodges in C, with Greene's anthem, "Behold, I bring you glad tidings"; no Communion Service. One solo in the Te Deum was sung by Robert Walker, who was nervous and hardly did himself justice; the other solos by Mrs. Dayas. So says the record, but I find no solos in my copy of Hodges in C.

The Church Choral Society gave its third service on December 29th, 11 A.M., at Grace Church, Brooklyn; this time on a more ambitious scale as regards the selections, but with results far from satisfactory. There were numerous mishaps; it is significant that neither Rector, organist of the Church, nor key of the organ could be found when the time came. Mr. Labagh, the organ builder, was present, and contrived to get the organ open, so the service proceeded. It was choral, and intoned by the Rev. Messrs. Shackelford and Hopkins; the Psalms were chanted, the Te Deum and Jubilate by Rogers in D sung, with the Nunc Dimittis of Rogers' Service for anthem. The record says: "Organ thin—seat uncomfortable—voices out of control—time constantly broken—many out of tune."

Undeterred, the society gives its fourth service at Trinity Church, March 17, 1853. This time the Litany was sung, but there was nothing beyond chanting; the choir was small and music poor. One person in the congregation was much disturbed in mind, and wrote to the *Courier* next day that "he goes to Trinity Church every day to say his prayers, but on this day he could not say them, on account of the musical innovations."

In May, Dr. Hodges resigned his "Professorship of Sacred Music" in Trinity School, being dissatisfied with the arrangements. The boys continued to sing in the

Church choir, but this resignation relieved him from the duty of instruction to the entire school.

Ascension Day, 1853, the usual service took place at 9 A.M., with the "Consecration Service" and Croft's anthem, "God is gone up."

July 26th, at the funeral of Rev. Dr. Parks, one of the Trinity clergy, there was a choir of four ladies, six boys, and eight men, who sang the burial anthem to Morley's chant, "Man that is born" and "I heard a voice," to Hodges in F♯ minor and G; and Boyce's anthem, "Lord, teach us to number our days." This was a very elaborate service, and the *Tribune* said that it was beautifully sung.

The General Convention held its opening service at Trinity Church this year; there was a choir of eighteen adults and ten boys, "with four black bellows blowers." The boys were R. Walker, Terhune, C. Walker, Fanning, Ridner, Hall, Ferguson, and Whiting, trebles; Quartley and Outcalt, altos. The Te Deum and Jubilate of Nares in C, and Dr. Hodges' anthem, "Behold now, praise the Lord," were sung. Organist and choir left at two o'clock, though the service lasted till 3.30; the great congregation of Clergy and Deputies singing the Gloria in Excelsis to the old chant without accompaniment.

Next came the consecration of Bishop Kip at Trinity, October 28th. The Service was Hodges in F, and anthem, "Ascribe unto the Lord" (Travers), Nos. 2 and 3 only; solos by Mr. Good, tenor, and Mr. Conkey, bass. Thanksgiving Day, Jackson in E, and "Praise the Lord," Hayes. Christmas Day, no extra music, and that implies a very plain service.

In the following year, 1854, a good many things happened. The year began badly; first, the Church Choral Society expired; the attendance had been gradually dimin-

ishing, and now ceased altogether. Then, in Lent, Dr. Hodges had his first partial attack of paralysis, which disabled his left hand, and for a short time Mr. J. S. B. Hodges officiated at the organ.

By Easter Day the Doctor had recovered, and in the afternoon Purcell's Service in B♭ was sung for the first time. It was "only tolerably well done," but considering the difficulty of the music and the exacting demands of the organist, that was sufficient praise; it needs a cathedral choir of skilled vocalists, constantly singing together, for a perfect execution of Purcell's music.

July 2d, the Rev. J. S. B. Hodges was ordained Deacon; there was music, of course, and Hodges in F was sung. The choir was good, but not large; among the tenors were the Rev. E. M. Pecke and Mr. A. G. Wood.

For the funeral of Bishop Wainwright, September 23d, there was quite a large choir, with extra singers engaged. The Anthem was chanted, and the sentence, "I heard a voice," sung to Hodges in F; there was also a metrical Psalm, and Mrs. Bostwick sang "I know that my Redeemer liveth." The choir was thus composed:

Trebles
Mrs. Bostwick
Mrs. Bourne
Miss Goodwin
Miss E. Goodwin
J. H. Ridner
G. Ferguson
W. Terhune
G. Bostwick

Altos
Mrs. Worcester
Miss Robjohn
J. Outcalt
E. G. Drake

Tenors
Mr. Good
Mr. Dean
Mr. E. M. Pecke
Mr. Wilson

Basses
Mr. Conkey
Mr. Trost
Mr. Neeves
Dr. Roath.

There was so great a crowd at the doors that difficulty was experienced in getting the choir into church.

Dr. Wainwright was considered an authority on questions of Church music; he published two collections of music for Church use, consisting mostly of chants. He was a great advocate of chanting, holding the same views as Dr. Smith, whose book was described on a previous page. Dr. Wainwright, in his preface (1819), says: "Metrical music is but a modern invention, and adds nothing to true devotion, and the worship of God." He was an assistant Minister of Trinity Church, and had occasional tilts with Dr. Hodges; each perhaps thinking that he knew more of music than the other. It is said that the service was sometimes begun in the manner of accompanied recitative; Dr. Hodges would not end his voluntary until he was ready, and as Dr. Wainwright was equally determined not to wait, they went on together.

November 22, 1854, there was a grand function at the consecration of Bishop Horatio Potter, the late Bishop of this Diocese. A very long voluntary was played during the entry of the Clergy, of whom there were 170 in robes, including about ten Bishops. "The music went well," and included Boyce's Morning Service in A and Dr. Hodges' anthem, "Behold now, praise the Lord." The choir consisted of four ladies, six men, and eight boys; J. Outcalt—who took the alto part in a quartet and received double fee, a whole dollar—Ridner, Ferguson, Terhune, Van Boskerck, Bostwick, and two Maeders.

Thanksgiving Day choir consisted of "two poor trebles and the boys not in good condition; two altos, Mrs. Worcester and J. Outcalt; one tenor and no bass." Service was Jackson in E, and anthem, "Rejoice in the Lord"

(Nares), the solo well sung by Mr. Dean, the rest of the music very poor.

Christmas Day, "a great deal of music, such as it was"; Jackson in E and Hodges in F, with the Amens sung from the Creed to end of prayers.

XIV

1855–1858

At the opening of the year 1855 the question was much discussed, Who was going to be organist of Trinity Chapel, then nearly completed? Many persons wished to see Dr. Hodges appointed there, and he himself rather desired it; but the Vestry, in February, appointed Dr. Tuckerman, whom Dr. Hodges had recommended for Trinity Church.

The consecration was fixed for April 17th, and Dr. Tuckerman was absent in Europe; so the Vestry requested Dr. Hodges to take charge of the Chapel music until Tuckerman returned. The music at the consecration was therefore done by the organist and choir of Trinity Church. I give the entire programme from the two printed papers which were circulated, "Order of Exercises" and "Order of Vocal Music":

ORDER OF EXERCISES

AT THE

CONSECRATION OF TRINITY CHAPEL, NEW YORK

Tuesday, April 17th, 1855

VOLUNTARY—during which the procession will be seated.

After the Consecration Service

ANTHEM—"The Lord is in His holy temple" . . . *Dr. Hodges*

VENITE, and Proper Psalms . . . . . *Chaunted*

TE DEUM AND BENEDICTUS . . . . . *Hodges in E*
METRICAL SELECTION 21. Tune . . . . . (*Bristol*)
RESPONSES TO COMMANDMENTS . . . . . *Hodges in E*
GLORIA TIBI . . . . . *Hodges in E*
METRICAL SELECTION 79 . . . . . (*Old Hundredth*)
ANTHEM—"I was glad." (*Composed for the occasion*) *Dr. Hodges*
VOLUNTARY—after Prayer for Church Militant.
TRISAGION . . . . . *Hodges in D*
HYMN 93 . . . . . (*St. Ann's*)
GLORIA IN EXCELSIS . . . . . *Hodges in G*
VOLUNTARY—during consumption of elements.

The choir comprised twenty-five voices: sixteen adults, four to each part, and nine boys—Ridner, Outcalt, Terhune, Ferguson, Bostwick, Maeder, Sellew, Van Boskerck, and Lewis. The Doctor pronounced the music as "good, some very good." Some extracts from the newspapers follow:

"The music was particularly admired. It could not be surpassed by the Choir of any Church in the city."

"The music at the Consecration of Trinity Chapel was a most striking success."

Richard Storrs Willis, of the *Musical World*, speaks of "the full proportion given, of congregational, choir, and instrumental music—the *beau ideal* of their combination for Church use."

A correspondent in the *Christian Witness*: "The music surpassed anything I have ever heard on such an occasion. . . . I would say that it combined everything which the place and the occasion seemed to require."

The most interesting feature in the music was the anthem, new for the occasion, and a very interesting as well as clever composition; it contains one well-worked-out fugue on a spirited subject, and a second only briefly

developed; also solos for barytone and contralto and a trio. On this occasion the barytone solos were sung by the Rev. J. S. B. Hodges; the trio, "Exhortation for three or more Priests," was sung by seven Priests, the Rev. Messrs. Shackelford and Tucker, first tenors; Rev. Messrs. J. H. Hopkins and E. M. Pecke, second tenors; and the Rev. Messrs. Leonard, Geer, and J. S. B. Hodges, basses; the contralto solo by Miss Hodges. Having Dr. Hodges' assurance that the music generally was good, it is safe to say that the anthem produced a great effect, and it must have struck the hearers as something very different from the feeble compositions then generally heard. It is said that the anthem occupied twenty-two minutes, and the sermon twenty-four minutes.

I find in one of the newspaper accounts a description of the procession as it entered the Chapel, which was as follows:

12 Sextons with staves of office.
Bishops Potter and Whitehouse.
Rector and Clergy of the Parish.
About 100 clergy, in canonicals.
Candidates for Holy Orders. (Seminary Students.)
Wardens and vestrymen of Trinity Church, bearing blue wands, tipped with gold.
Architect and assistants.
Vestrymen of other churches.

Dr. Hodges remained at the Chapel for about two months, and during this time Dr. Walter took charge of the music at Trinity Church. What choir he had I do not know; but the boys were there, and a hard time he had with them. In fact the music got into such a disorganized condition that Dr. Hodges was recalled to Trinity Church, under a new appointment from the Ves-

try, and resumed his duties there on Sunday, June 17th. The engagements had got very much mixed up, but were now straightened out; Dr. Hodges returned to his old seat, Dr. Tuckerman resigned whatever appointment he had in the Parish, and Dr. Walter was assigned to Trinity Chapel, to which he received a permanent appointment in the following December.

Dr. Tuckerman played one Sunday at Trinity Church, and one only, resigning immediately afterwards. That Sunday was notable for the fact that, for some reason, the Te Deum was *read*; this had never happened before since the Church was consecrated. Dr. Tuckerman was of a restless disposition, and always found it difficult to settle steadily down to Church work. Fortunately, or unfortunately, as it may be, he had private means, which allowed him to do as he pleased.

The question of music at the daily services came up again that summer; "a zealous churchman has offered to bear the expense of a regular choir at daily services," says the Doctor; the offer was published in the *Churchman* and the *Daily Times*, and then no more was heard of it.

The Doctor's health was not in good condition, and in October he secured from the Vestry three months' leave of absence. Mr. J. F. Huntington had been playing for him in September, and was now appointed by the Rector to take temporary charge.

The three young men who have been mentioned lately, Messrs. Tuckerman, Walter, and Huntington, were all pupils of Dr. Hodges; the last named carrying his admiration to the point of imitating peculiarities in dress, cut of hair, etc.; this was not difficult, as the two were of about the same size and complexion.

In January, 1856, the Doctor resumed his duties, but during this year very little was done; a few points only call for attention. At a Confirmation Service, in April, there was a fresh anthem by Boyce, "Lord, who shall dwell." On Ascension Day the hour of service was changed to 10.30; the "Consecration Service" and Communion Service of Hodges in C were used, with Croft's anthem, "God is gone up." Gloria in Excelsis was sung by the congregation without accompaniment, Dr. Haight leading it off, for it seems that organist and choir got tired and retired.

Whitsun Day, Clarke in G, but no anthem; St. Barnabas Day there was a service for the Sunday-school, morning prayer and ante-communion; choir small and music plain. From this date, for about a year and a half, there was a small choir present at the Saints' Day services, but it was little more than a name; St. Simon and St. Jude's Day it consisted of five boys and two men, who sang one metrical Psalm. Thanksgiving Day nearly all the choir were present, but in poor condition; part of an anthem was sung, "O Lord, how manifold," by Dr. Hodges.

1857, Epiphany, a quartet with six or eight boys sang a metrical Psalm and responses to Commandments, but nothing else. There was a celebration of Holy Communion, I imagine for the first time on that day, and without music. "Dr. Haight preached from a little lectern, decorated in front with an apron; on it a white cross on a scarlet ground." The Doctor disapproves of the innovation.

About this time Dr. Cutler applied for appointment as assistant organist; his application was supported by Dr. Hodges, but was not acceded to by the Vestry.

A few lines will sufficiently describe the music for the year. Ash Wednesday, congregation of about a hundred, litany, ante-communion and lecture. "Opening voluntary of the dismal order—a solemn Psalm and a mournful hymn, sung by a choir of two women and nine boys." On Sundays, Benedicite and Benedictus, with simple Kyries, the latter now a regular practice. Holy Week, services every day with music; Dr. Walter sometimes officiating. Easter Day, familiar Service music and no anthem. Ascension Day, the same. Thanksgiving Day, a new anthem, "Praise the Lord" (Creyghton). From St. Andrew's Day, music on Saints' Days was discontinued, funds being insufficient. Christmas Day, Hodges in D and F; no anthem.

1858.—No music at Epiphany this year. On the 7th of February, David Lyon, the stalwart sexton and terror of the small boys, had a fit, soon followed by his funeral, at which the entire choir assisted.

Easter Day was notable for the first use of floral decoration; there was a display of flowers in the font and in the chancel. The Services were Nares in C and Hodges in F in the morning, Hodges in C in the afternoon.

On the 1st of September there was a grand celebration, civic and national, on the completion of the Atlantic cable. It began with a solemn service at Trinity Church, attended by the Mayors and Corporations of New York, Brooklyn, Jersey City, and Hoboken; General Scott, British consuls of New York and Charleston, naval and military officers, etc., etc. I extract part of the account of the service from *Frank Leslie's Illustrated Newspaper*:

"The ceremonies of the day were inaugurated with a solemn service in Trinity Church, which commenced at about half past ten, and at which many personages of

distinction were present. The magnificent edifice was profusely but tastefully decorated with flowers, and the cloistered gloom of the interior was dispelled, for this day of rejoicing, by gorgeous arches, garlands and constellations of variegated beauty. The far-famed chimes of Trinity were rung before and during the continuance, as well as at the close, of the service. . . . Besides the Right Reverend Bishop (Doane of New Jersey) nearly one hundred and fifty Episcopal clergymen were assembled. They entered the church in procession, through the grand doorway, at ten o'clock. A very numerous choir had been selected from among the best church singers in New York, and Dr. Hodges . . . presided at the organ. . . . The services were opened with an anthem sung in full chorus to music composed by Dr. Hodges. The choral passages of the ritual, such as the Venite, &c., were most impressive, and the great feature of the occasion—the Te Deum—was probably the most magnificent singing that has ever been heard in an American church. . . . At the conclusion of the address (by Bishop Doane) the hundredth psalm was given out by Dr. Berryan, and sung by the entire congregation, accompanied not only by the choir and organ, but by the chimes of the bells."

To come down to plain prose, the "very numerous choir" comprised twenty-eight voices; six lady trebles and six boys, five altos, five tenors, and six basses. Dr. Walter played the opening voluntary, introducing the national airs, "Hail Columbia" and "God Save the Queen"; Mr. Huntington accompanied the Venite, and Dr. Hodges all the rest. The 10th selection of Psalms was *read*, and followed by "Gloria in Excelsis"; the Te Deum was Hodges in D (New York Service): the anthem, "Behold, how good and joyful," by Clark-Whitfeld.

About two weeks after this, the organ was taken to pieces for repairs which lasted six weeks. An Alexandre harmonium was placed near the chancel, and during this time nothing was sung but metrical Psalms. One of the clergy was heard to remark that it was "the best music he ever heard in Trinity Parish!"

On Sunday, September 26th, there was no organist present, and the choir sang without accompaniment, doing very well. Dr. Hodges was disabled, and, in fact, had played his last service at Trinity Church. The Vestry gave him six months' leave of absence, and appointed Dr. Cutler to take the duties for the time; at the end of six months an additional year's leave was given, and the Doctor went to England. He returned to New York in May, 1860, but was unable to resume his duties; he was, however, nominally organist until 1863, when he formally resigned the appointment and returned to his native place, Bristol, where he died in 1867. The direction of the music was therefore really in Dr. Cutler's hands from October, 1858.

XV

1858

The work done by Dr. Hodges in Trinity Parish, and especially at Trinity Church, was most important, and lasting in effect. When he came to New York the Church music was in such a condition that the need of reform was plainly evident; the Vestry had already taken measures looking to a general organization of the music of the Parish, and were fortunate in securing a man so well

fitted for the work by natural talent, thorough education, and cultivated taste. Some might think that his great abilities were wasted on pioneer work; others may consider that he was too exacting for the times, and expected too much. But no other man would have done the work so thoroughly and effectually. He did not succeed in introducing the choral service, the boy choir, or the chanting of the Psalms; but he laid a foundation on which his successor was able to establish all these points, and to achieve a service which would bear comparison with most of the English cathedrals at the same date; and he did succeed in making known and admired the music of the English Cathedral composers. His professional pupils, and his boys now scattered all over the country, have helped to cultivate the taste for this music; and though new styles have arisen, and the taste of the day demands more stirring music, these works of the older masters have never been allowed to drop out of sight at Trinity Church.

The compositions of Dr. Hodges were numerous; only a comparatively small number have been published—some during his life in England, and later in New York; others by his daughter.

The most important were the anthem performed as an exercise for his degree in 1825, for three choirs and orchestra, not published; Psalms 91 and 122 (Consecration anthem), and the Consecration Service. A list has been lately published, which is probably complete; this gives twenty-five anthems and seven Services, one of which, in F, includes morning, communion, and evening; there are also a number of parts of Services and miscellaneous compositions. Dr. Hodges also wrote several essays and magazine articles on musical subjects. He was

honorary organist of the Philharmonic and St. George's societies of New York.

With regard to the technical merits of the work of his choir at Trinity Church, the preceding pages show that the Doctor was not often satisfied; but the effect on the hearers may have been, and doubtless was, better than he imagined. Cathedral music was never intended to be sung by female voices; in some cases it may be a question of taste whether the effect is improved, or otherwise, by the use of such voices. The music of Haydn and Mozart was never intended for boys' voices; we sing it in that way, and sometimes pretty well, but miss the rich and sensuous quality of the women's voices. The two cases are analogous, and in neither is the composer's original intention carried out.

Very much of the charm exercised by Dr. Hodges' Church music lay in the free accompaniment with which he would fill out and enrich the original design of a composition, and thus reduce what is sometimes called the "severity" of genuine Church music. He made large use of the left hand on the deep tones of the organ manual; sometimes in rapid passages, at other times with a heavy and unexpected chord suggesting the "lightning of the thunder" in Boyce's anthem.

Taken altogether, the amiable and original personality, intellectual cultivation, sound musicianship, technical skill, and extreme conscientiousness formed a combination in Dr. Hodges not often encountered. Of his four sons, three inherited a large share of their father's musical talent; two died young, and the third has been for many years Rector of St. Paul's Church, Baltimore. His daughter, Miss Faustina Hodges, is also an accomplished musician, and is devoting her life and her means to

making known and appreciated her father's work for the Church. The Services and anthems used at Trinity Church by Dr. Hodges were as follows:

20 *Morning Services*

Gibbons in F
Rogers in D
Clarke in G
King in C
" in F
Travers in F
Boyce in C
" in A
Nares in F
" in C
" in D
Langdon in A
Jackson in E♭
" in E
" in F
Hodges in C
" in D
" in E
" in F
" in G

1 *Communion Service*

Hodges in F

3 *Evening Services*

Purcell in B♭
Hodges in C
" in F

Funeral Services

Croft and Purcell.
Hodges.—"I heard a voice." in F and in C.

Anthems

PURCELL.—"O sing unto the Lord."
CROFT.—"Cry aloud and shout."
" —"God is gone up."
" —"Praise the Lord."
" —"This is the day."
CREIGHTON.—"Praise the Lord, O my soul."
GREENE.—"Behold, I bring you glad tidings."
" —"Thou visitest the earth."
TRAVERS.—"Ascribe unto the Lord."
BOYCE.—"I have surely built thee an house."
" —"Lord, teach us to number our days."

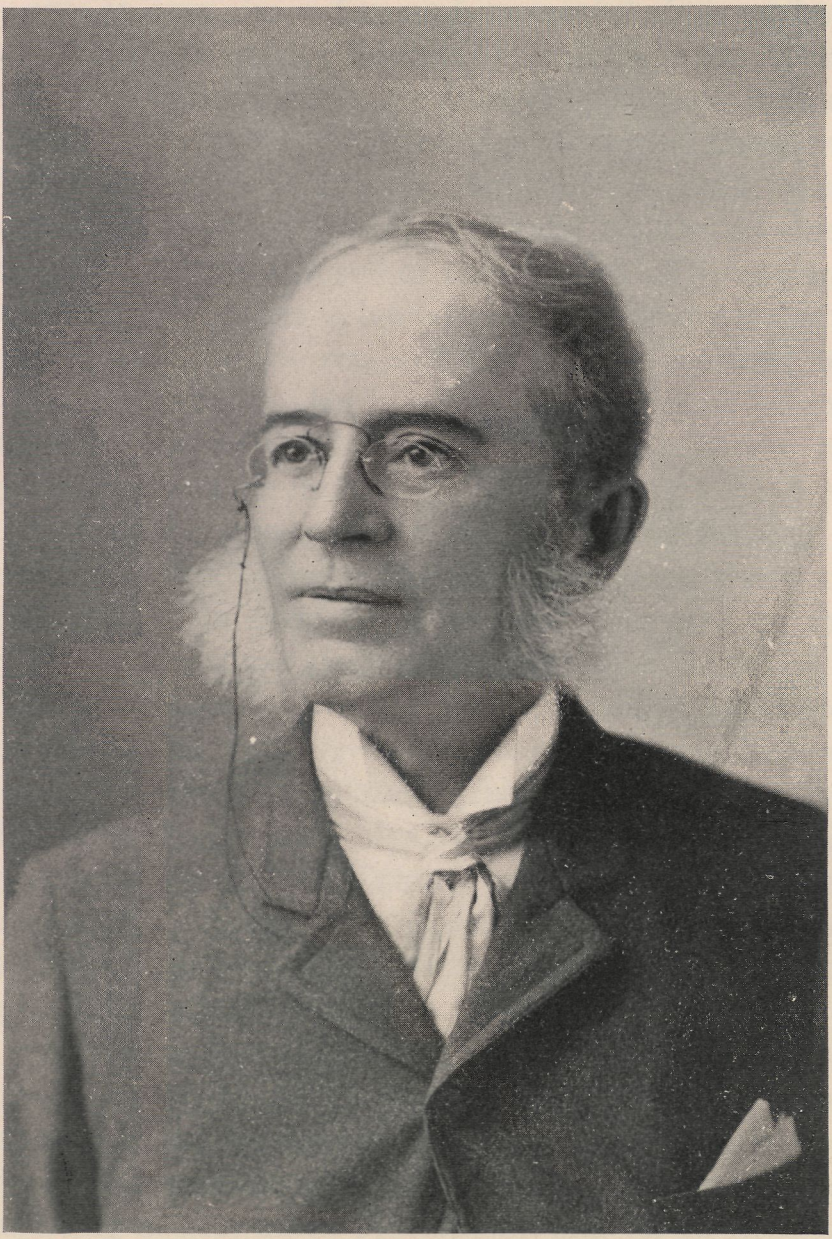
BOYCE.—"Lord, who shall dwell in thy tabernacle."
" —"O give thanks."
" —"O where shall wisdom be found."
NARES.—"Rejoice in the Lord."
HAYES.—"Great is the Lord."
" —"Praise the Lord."
CLARKE-WHITFELD.—"Behold, how good and joyful."
HODGES.—"Behold now, praise the Lord."
" —"In the beginning."
" —"O Lord, how manifold."
CARISSIMI.—"O be joyful."
MARCELLO.—"O Lord our governor."

The above list is not quite complete, but contains all that I can discover. Nearly all the music used by the choir was manuscript; the chants (always double) and hymn tunes arranged by the Doctor. Altos and tenors had to sing from the old C Clef, now quite discarded.

XVI

1858–1859

Henry Stephen Cutler was born in Boston, Mass., in the year 1825; studied the organ under A. U. Hayter, then organist of Trinity Church, Boston; in 1844 went to Europe, and continued his musical studies at Frankfort-on-the-Main. While abroad he visited many of the English cathedrals, and familiarized himself with all the details of the choral service as there rendered. On his return to America was appointed organist of Grace Church, Boston (now defunct), where he had no opportunity of carrying out his views on Church music. In 1852 he became organist of the Church of the Advent,



HENRY STEPHEN CUTLER, *Mus. Doc.*,
Organist and Choirmaster,
1858—1865.

of which Bishop Southgate was then Rector. There he was able to organize a fine and successful choir of boys and men, which became celebrated; and there the choral service was carried out with much dignity and impressiveness. Notwithstanding these advantages, there was sufficient attraction at Trinity Church, New York, to induce him to give up Boston and take up Dr. Hodges' baton at the mother Church of the country. The appointment here was at first a temporary one, for six months, during which time he retained the Boston position; but Dr. Hodges being unable to resume his duties, it became permanent, and in the following March the Boston engagement was given up.

Dr. Cutler commenced duties on the first Sunday in November, 1858. The organ had been extensively repaired and put in good condition, and was used on this day for the first time after the renovation.

The choir consisted of two ladies, ten boys, and seven men; the organ gallery, where they sang, was inclosed by curtains, which were soon after removed. The two ladies, Miss Eager and Mrs. Hutchings, were the last who sang in the choir of Trinity, and they remained only a few months. Henry Eyre Browne was the leading boy, and all the boys were pupils of Dr. Hodges and were still taught in the schoolroom of St. John's Chapel. Some of the voices were in a fragile condition, and the process of weeding out began at an early date. No solos of any kind were heard for nearly three months, and then were confined to necessary "verse" parts in Services; such parts being at first taken by Robjohn and H. E. Browne; the first actual solo was sung on Easter Day.

Of the seven men, three were tenors, Messrs. Deane, Peck, and Dunn; and four basses, Messrs. Granville,

Safford, Browne, and J. W. Hill. The last named was a volunteer; all the others, men, women and boys, received salaries which would now be thought small, but for that time might be called moderate. The service was not choral, and the Psalms were read; on this Sunday the music consisted of:

VENITE AND GLORIAS	*Chant.*
TE DEUM AND JUBILATE . . .	*Boyce, in A.*
METRICAL PSALM.	
RESPONSES TO COMMANDMENTS . .	*Hodges, in F.*
GLORIA BEFORE GOSPEL . . .	" "
HYMN.	
SANCTUS	" "
HYMN.	
GLORIA IN EXCELSIS	" "

The afternoon music consisted of Glorias to the Psalms, two Canticles chanted, a metrical Psalm and hymn. This form of services continued until Easter, when additions began to be gradually introduced. On Thanksgiving Day the service was similar to that of ordinary Sundays—morning prayer and ante-communion; and on Christmas Day there was no addition, except that there was a celebration, with the ordinary music. At a burial service in November a small choir chanted the "anthem," sang a hymn, and "I heard a voice" (Hodges).

Until after Christmas Dr. Cutler made no move except to brighten up the music by taking it in a quicker tempo; and this was received with some disapproval. The "Kyries" were changed to Hodges' in E minor, and these were sung on all occasions for five months. The first change in the system was the abolition of double chants, which had been exclusively used by Dr. Hodges,

and were rather high in pitch for the boys and for congregation; they were now given up, and the "Advent Psalter" taken into use.[1] At about the same time new books of tunes for Psalms and hymns were adopted; these were in manuscript and compiled by Dr. Cutler.

The boys had not been taught to produce high notes; Dr. Cutler speaks of difficulty in finding boys who could sing above B, third line of staff; from this and other remarks it would appear that they sang entirely with "chest voice." The two solo boys, Robjohn and Browne, sometimes took alto parts as well as treble; the solo on Easter Day, "O thou that tellest," a contralto solo, was sung by Robjohn. At a later time, when more elaborate anthems were sung, there was difficulty over the high notes, which were generally flat or "cracked."

On the evening of Epiphany, 1859, there was a special service, at which the full choir of Trinity was assisted by that of Trinity Chapel, directed by Dr. Walter. The church was lighted throughout for the first time, from which it appears that this was the first night service held in the church. Dr. Hodges' Service in C was used and accompanied by Dr. Walter; a metrical Psalm and hymn and the voluntaries were played by Dr. Cutler.

January 16th, W. J. Robjohn entered the choir, taking first place, and receiving a much higher salary than the other boys. He was then fifteen years old, a remarkably good reader of music, and unusually intelligent; I imagine that his voice was good, but not remarkable. The following Sunday morning Boyce's "verse" Service in A was sung; the first new composition introduced by Dr. Cutler. It is somewhat difficult, and the verse

[1] From this date, single chants were used for twenty-five years, and then double chants came to the front again.

parts (concerted passages for single voices) were not quite satisfactory.

On the 1st of February the boy department was reorganized; some of the seniors were dropped out, and new ones admitted. Among the new boys was Thomas P. Browne; and in the new list, besides the brothers H. E. and Thomas P. Browne, I find Thomas Brown, J. H. Brown, and Horatio Browne, besides Mr. Browne, basso.

Early in March, Miss Eager retired from the choir, leaving only one lady, who was notified that her services would shortly be dispensed with. The removal of the choir to the chancel was already determined upon, but a series of reconnaissances were made before the fortress was captured. The first was on a small scale: on a Sunday afternoon, when service was over and most of the congregation had retired, the two solo boys took up a position outside the chancel, and there sang two duets, accompanied by the organ, and heard by thirty or forty people. On the following Sunday, after service, a sortie in force was made, the entire choir moving to the front of the chancel and singing an anthem. This advanced position was held at the service on Ash Wednesday, which came in the following week. Sunday, the choir fell back to its original position in the organ gallery; but the afternoon advance was carried further, and the choir rehearsed an anthem *in* the chancel after service. This advantage was also maintained, for on the following Wednesday, March 18th, the service music was sung by a choir in the chancel for the first time; the choir that day consisting of seven boys—Robjohn, H. E. Browne, H. Browne, Müller, Terhune, Maeder, Ackerman—and two men—Messrs. Browne and Hill. In this way the week-day services were carried on until Easter Day, when the choir

was permanently installed in the chancel, choir seats and desks having been provided, and the last vestige of the mixed choir disappeared. At first the boys were placed behind the men, but after a few weeks this was changed, and the boys took their proper position.

These Lenten services, on Wednesdays and Fridays, were of a special form and began at 12.15; morning prayer having been said at the usual hour without music. On Ash Wednesday the service began with the hymn, "Saviour, when in dust," the first two lines of each stanza as a solo by H. E. Browne, followed by ante-communion, and after the Creed an anthem, "The ways of Zion do mourn," by Dr. Cutler, duet by H. E. Browne and Mr. Deane. The accompaniments were played on the gallery organ, and the music was quite successful; beyond a slight tendency to flatten when the accompaniment was light, there was little to criticise. Ordinarily these services consisted of:

SHORT PSALM, or part of psalm. . . *Chanted*
LITANY.
ANTHEM, or metrical psalm.
LECTURE.
HYMN.

At the feast of the Annunciation, which fell on a Friday, service began with the Magnificat from King in F; in the ante-communion the Creed from the same Service was sung, the intonation by Rev. Dr. Dix, then an assistant Minister; seven verses of Psalm 34 chanted, a lecture by Rev. Dr. Mahan, and a hymn, "Father of all, whose love profound," concluded the service.

On the Sundays in Lent the Benedicite and Benedictus were chanted; in the former, the first half of every

verse as a solo by a man or boy, or both alternately. For Good Friday a cabinet organ was placed in the chancel, but was used only to give the pitch; the choir chanted Benedictus, sang Farrant's anthem, "Lord, for Thy tender mercies," and a metrical Psalm, without accompaniment, but nothing more was sung.

Easter Day, 1859, the choir was in the chancel; the Psalms were chanted for the first time on a Sunday; a new Service, Cutler in D, was sung; and an anthem, "O Thou that tellest," solo by Robjohn. Two important points were now gained: with a choir in the chancel, vestments must soon follow; chanting of the Psalms naturally leads to choral service. In our case the latter was reached first; but before Easter the question of vestments was discussed a good deal, and a request was made to the Rector, by General Dix, that the choir might be robed on all occasions of choral service; the Rector declined to give his assent then.

On this Sunday the entire choir remained through the whole service, but the music at Holy Communion was apparently not worth recording. The evening service was plain; Psalms read, and morning anthem repeated; three weeks later the evening Psalms were also chanted, and the practice became permanent. The anthem was, for a time, only an occasional luxury; on the first Sunday after Easter there was no anthem, but in the afternoon the Rev. Dr. Camp intoned the prayers after the Creed; "the result was that the choir gradually took the tone, and at last a full and sonorous Amen rang through the arches of old Trinity." On the following Sunday the responses and amens in the Litany were choral; the Rev. Dr. Smith taking his part in monotone.

Dr. Hodges was in town about this time, on his way

to England; he attended two services, and at the second visit, May 22d, played part of the service. On the afternoon of that day all of the service after the Creed was choral, the responses being sung for the first time; the Rev. Dr. Dix intoned.

The service on Ascension Day was as on Sundays, with full choir; Psalms chanted, Te Deum and Benedictus, Cutler in D; anthem, "O Lord our Governour" (Marcello); and Communion Service, Hodges in F, as usual. St. Barnabas Day, and all holy days afterwards, there was a small choir who sang a plain service, partly choral.

About this time Robjohn left the choir and went to Elmira; he was much missed, his skill in reading and taste in singing making him a valuable member of the choir. H. E. Browne took first place again, and Master Ogilvie comes forward as an occasional soloist. There were a number of new boys, the most important being C. H. Ackerman, Miron Ward, Morgan, trebles, and A. R. Walsh, alto.

Trinity Sunday, Te Deum and Jubilate were chanted, and the first movement of Bach's motet, "Blessing, glory," was a new anthem. The second Sunday after, there was an ordination; Service was King in C, and anthem, "How beautiful are the feet" (Handel); also new music in the Communion Service, arranged by Dr. Cutler.

The services were kept up at the usual standard through July and August, with the exception of one or two Sundays when Dr. Cutler was absent; on these days the music was quite plain, accompanied by Mr. Browne on the cabinet organ, H. E. Browne playing voluntaries. The Service of Gibbons in F was revived in July, and

there was a new anthem in August. The boys were relieved from duty the first two weeks in August, except four or five who remained, on double pay.

The choir on first Sunday in September consisted of 10 trebles, 4 altos, 3 tenors, and 5 basses; the largest number so far seen in the chancel. Nothing of importance occurred from this date to the end of October, which closed the first year of Dr. Cutler's administration. A brief review of the year's work will now be in order.

We have now the choir established in the chancel, though in secular dress, the Psalms chanted always, and parts of the service choral. On Saints' days, morning prayer and ante-communion fully choral, generally with full choir. Music sung during the year comprised ten morning Services, three of them new—Boyce, verse Service in A, Cutler in D and in E♭; two Communion Services, and fifteen anthems, probably all new, and about half of them solo anthems. The supply of capable boys was insufficient, genuine high trebles being very scarce; as regards men, the salaries paid were not sufficient to attract skilled vocalists, not very numerous then.

There was a good deal of opposition to all the changes made; this was to be expected, and fortunately the supporters of them were stronger. The Rector, Dr. Berrian, had to listen to both sides, and was naturally cautious in approving any change in the mode of service; the assistant clergy at Trinity, Rev. Drs. Ogilby, Dix, and Camp, seem to have been heartily in accord with the organist.

XVII

1859–1860

The Te Deum of Tallis, in D minor, was produced in November. It would be interesting to know what the congregation thought of this, the earliest Anglican Service known, in a mediæval mode, dry and monotonous! It was sung twice, and reproduced at a later period.

Thanksgiving Day, the music was quite plain, without Service or anthem, though the full choir was present. Advent Sunday, Dr. Cutler's anthem, "The night is far spent," was first sung, and was repeated for five years on that day. After a long rest, it was taken up again in 1890 for regular use; in the intervening years Barnby's setting of the same words took its place eighteen times.

On the second Sunday the morning service was "full choral," and this now became the regular usage. On the following Sunday, at beginning of service, Dr. Vinton requested the congregation to respond "in unison with organ and choir." The intoning was generally at a low pitch, D, E♭, or E; this day the Litany was sung on D, three notes below the usual pitch, by Rev. Dr. Vinton, who had just been transferred, or translated, to Trinity from St. Paul's Chapel. The minister's part was at first monotoned, but a few weeks after, Dr. Vinton adopted the inflections, which were sometimes a little erratic. Gloria Patri after the sermon was introduced the same day; and the hymn previously sung at that point in the afternoon was given up. On Wednesdays in Advent there was choral service at 9 A.M. by a small choir, sometimes with an anthem.

Before Christmas some improvements were made in the chancel arrangements; the clergy desks were moved back a little, giving more open space in the middle of the chancel; new seats, etc., for the choir were not finished until February. The surplice question was also brought before the Vestry in December, and an adverse decision arrived at; the inevitable was postponed for a time. A few weeks later fifteen boys' surplices were presented by Mr. King for the choir.

W. J. Robjohn returned to the choir in time for the Christmas Day service, in which he sang "O Thou that tellest" in his best manner. The service began with a carol, and was entirely choral, chiefly on D and E♭; Te Deum, etc., Cutler in E♭. Robjohn's salary was $200, which was very high for that time, the largest amount ever paid for a boy so far. At Epiphany he sang "Every valley," which was followed by the chorus, "And the glory," from the "Messiah"; Mr. Deane, the tenor, protested, but had to submit. The choir numbered twenty—S. 10, A. 3, T. 3, B. 4; among the altos was W. C. Hubbard, a newcomer; in the treble ranks was James Hopkins, prominent afterwards, but then a new boy of doubtful value.

Lenten services were nearly the same as in the previous year; "De profundis" was chanted after sermon Wednesdays and Fridays, and there was sometimes an anthem. The second Sunday in Lent, Robjohn sang for anthem "He was despised"; and it is stated that, owing to a long sermon, the service lasted three hours and five minutes, though there was no Celebration. The Annunciation, which fell on the fifth Sunday in Lent, was not noticed (the anthem was Allen No. 10, whatever that may be); but there were new and handsome candelabra

affixed to the choir seats, presumably because they were just ready, and without special reference to the occasion. Another application was made to the Rector for permission to use the surplices; consent was not given, as there was still much opposition.

On Wednesday in Holy Week the choir for the first time assembled in the clergy room, and walked out in order to their places. Miserere was chanted on this and following days, including Saturday afternoon after the Confirmation. This service was not recognized as "first vespers" of Easter until 1878.

Easter Day service began with a carol, continuing with Cutler in E♭, and for anthem "But Thou didst not leave," sung by Robjohn, and followed by the chorus, "Lift up your heads." Robjohn's voice was by this time in such a condition that he was moved definitely to the alto department, and treble solos are no more heard for a considerable time; his place as leader was taken by Miron Ward, who was called on for "verse" parts. Not long after, on retirement of Mr. Deane, Robjohn took his place as Decani Tenor.

Ascension Day, 1860, there was a good service at 11 A.M., with full choir. Clarke in G, a new anthem by Dr. Cutler, "God is gone up," a new Sanctus by the same hand, and Gloria in Excelsis to the old chant, were sung. Whitsun Day the anthem was "Comfort ye" and "Every valley," from the "Messiah," without chorus; these were sung by Mr. Gustavus Geary, a tenor lately arrived from Dublin. In the afternoon there was a new anthem, "For the Lord shall comfort Zion," part of a long anthem by Boyce.

June 24th, a new Service, Walter in C; also an anthem, "Call to remembrance," composed by Robjohn,

which is described as a creditable composition for a youth hardly seventeen, but, as might be expected, rather crude and awkward to sing.

Services and anthems were kept up during the summer, except for four weeks when Dr. Cutler was absent; then the service was plain, with Mr. Robjohn in charge of the choir and Mr. S. Mayer at the organ, though Robjohn sometimes played.

September 23d, the Service of Aldrich in G was first heard; this is good music, though not very interesting, dating from about 1700, fifty years before Boyce; the first performance was not quite satisfactory. The following Sunday another new Service was given, Cutler in G; also a new anthem, "Seek ye the Lord," by William Mason; this was sung without accompaniment, and is described as a "charming production."

We come now to the interesting event of the introduction of choir vestments; this matter, which had so long been agitating the minds of Vestry, congregation, and choir, was happily settled by the visit of the Prince of Wales. When His Royal Highness notified his intention of attending service at Trinity Church, it was deemed most proper that the service should be carried out in a manner worthy of the occasion, which certainly called for the vestments as used in the Church of England. To prevent any possible awkwardness on the occasion, the choir wore their surplices on the previous Sunday, October 7th.

As this was, on several accounts, a memorable day, it will be interesting to have on record the service list, as well as the "personnel" of the choir—the first surpliced choir of Trinity Church—which are therefore appended:

19TH SUNDAY AFTER TRINITY.—*October* 14, 1860

VENITE, AND PSALMS FOR THE DAY . . . . . *Chants*
TE DEUM AND BENEDICTUS . . . . . *Cutler in E flat*
ANTHEM.—"O Lord our Governour" . . . . *Marcello*
HYMN 154. Verses 1, 4, 5.—"Before Jehovah's awful throne."
AFTER SERMON.—Gloria in Excelsis.

The choir was constituted as follows:

Trebles		*Altos*
Miron Ward	H. E. Browne	A. R. Walsh
S. Howard	James Little	F. C. Maeder
C. H. Ackerman	W. B. Ogilvie	Clark
G. Ward	F. Camp	
Powell	H. W. Collins	

Tenors	*Basses*	
W. J. Robjohn	J. W. Hill	H. Congdon
S. Mayer	Woodman	Dr. Guilmette
Chase	White	Hall

The seven solos in Marcello's well-known anthem were divided between Little, treble, and Dr. Guilmette, a basso of celebrity, specially engaged. On special occasions Dr. Vinton always insisted upon having Gloria in Excelsis, after the sermon, to the old chant; until 1870 it was so sung every Christmas Day, the peroration of the Doctor's sermon always leading up to it.

The music of this day was very good, especially the anthem, which was finely performed; admission to the church was by ticket only. On the first Sunday when the choir was vested, two reports were heard during the second lesson, and a musket ball fell in one of the pews, without hurting anyone. Whether this was simply an accident or a hostile demonstration was never discovered.

During the year closing with this month the new

music comprised five Services and seventeen anthems—Handel, 3; Cutler, 6; and 8 various. The quartet of soloists, Little, Hubbard, Messrs. Mayer and Hall, was much better than last year's, and the singing generally more correct and finished. The choir seats were not full; the November list shows 8 trebles, 3 altos, 2 tenors, and 5 basses. There was no great supply of boys, but the inferior ones were persistently weeded out and only the best retained. H. E. Browne had retired, on change of voice, and the leader was now Howard, with Little at the head of the Cantoris side. Robjohn had discontinued singing, his place as Decani tenor being filled by Mr. S. Mayer, a good organist as well as fine tenor singer; he was afterwards organist of a church in San Francisco. Mr. Hill also retired about this time.

XVIII

1860–1861

Thanksgiving Day music was plain, and Benedicite used. Second Sunday in Advent, the anthem was the Magnificat of King in F, morning and afternoon. Christmas Day service began with the "bell" carol; Service was Boyce in A, and anthem "O Thou that tellest," solo by Hubbard.

January 4, 1861, the "National Fast" was observed with service at eleven; there was an immense congregation, and the order of service comprised Morning Prayer and entire Litany, sermon, selection and hymn. Te Deum and Benedictus were chanted, and the music accompanied by an Alexandre harmonium in the chancel. This was

used also at week-day services in Lent, including Ash Wednesday.

Between Christmas and Easter the number of boys had been gradually increasing; on one occasion there were fifteen in the chancel, the largest number so far recorded. It was found necessary to place some responsible person in charge of them when Dr. Cutler was at the large organ; Mr. Robjohn took charge for a while, and at his departure Mr. Congdon, one of the basses, undertook the duty.

Easter Day service began with a carol; Service was Walter in C; anthem, "But Thou didst not leave" (Handel), sung by Miron Ward, and followed by Dr. Cutler's anthem, "O Jerusalem, thou that bringest." In the afternoon the solo was omitted.

The Civil War was just beginning; excitement and enthusiasm were running high, and the choir of Trinity Church had to give—or, as it fortunately happened, to lend only—some of its members for service. On the 19th of April the Seventh Regiment started for Washington, having in its ranks Messrs. Mayer and Congdon; in two months they had returned in sound condition. Two other men followed a few days later in other organizations. On the 21st Major Anderson attended service at Trinity, and held a sort of reception afterwards. The war excitement extended to the choir boys, one of whom left home with the intention of enlisting as a drummer; he was, however, induced to give up his project.

Three funerals with choir occurred during the first week in May; the first was that of Peter Erben, aged ninety-two, organist of Trinity Church from 1820 to 1839. At this service the choir went in procession to meet the body at the porch. The second was for a Mr. Seamans; the third that of Bishop Onderdonk. The ser-

vice was similar at all three: anthem chanted, hymn, and "I heard a voice" (Cutler). At the Bishop's funeral there was also a sermon by Rev. Dr. Seabury.

The three festivals disclosed nothing new, except the "Veni Creator" for anthem on Whitsun Day, sung antiphonally as solo and chorus; solos by Hopkins and Mr. G. Aiken, who had lately joined the choir, alternately. Little had retired, and Hopkins was coming to the front as treble soloist. The Nicene Creed was now chanted to the 8th Tone every Sunday morning. Some changes in small matters of arrangement were made in June; the vestry room on the north side was taken into use for the choir; rooms in Rector Street were secured for Sunday-school and choir purposes, and the boys' lessons were now given there. Up to this time Sunday-school had been held in the church, and choir lessons given in the school-room of St. John's Chapel.

Services and anthems were kept up during July and August, excepting two Sundays when Mr. Mayer was in charge, and the regular organist absent on vacation. The third Sunday in July there was a new Service and a new anthem; the music this day was excellent, sung by thirteen boys and six men, nearly the whole choir, and the church was full. This is rather different from the usage of later years; the summer months could not have been so oppressive thirty years ago as they are now, and choir vacations not so necessary. The weather was recorded as pleasant on this particular Sunday; the Dean of Montreal was present, and the prayers and Litany were intoned by Rev. Dr. Young on G. The low pitch was by this time pretty generally given up; I find G, G♯, and even A mentioned as the intoning note. Practice and experience led to the gradual adoption of a proper

pitch for reciting, and there was no longer need to fear that a high note would startle the congregation, as might have been the case at first. In later years we seem to have settled upon F for general use; as the pitch of the organ has been raised, this would be about equivalent to the F♯ of 1861.

The last week in August, one of the choir boys, H. W. Collins, died; his funeral at Trinity Church was attended by all the choir, four boys serving as pallbearers. After the lesson, the last part of the Epistle for Holy Innocents' Day was chanted; this had been used before at the funeral of a son of Dr. Vinton, and on Holy Innocents' Day.

In September, a new solo boy, N. E. Westfall, was engaged; he was sixteen years old, and sang up to D in alt with ease. Westfall remained in the choir four months, singing with only moderate success. September 26th there was a "National Fast," observed by an ordinary service; Kempton in B♭ and Farrant's familiar anthem. Choir included thirteen boys and seven men; the church was crowded and the music fair.

The important event of October was a "Union of Choirs," which took place on the 16th at noon, in Trinity Church, and with much success. It was intended to be private, but the church was more than half full. The choirs which took part, represented mostly by boys, were:

TRINITY CHURCH,	New York . . .	14 boys
TRINITY "	Jersey City . . .	7 "
TRINITY "	Hoboken	12 "
ST. GEORGE "	Flushing	10 "
ST. ANDREW,	Providence, R. I. . . .	5 "

with eight tenors and basses from various choirs, making a total of fifty-six voices. Most of the music was sung

by Trinity Church choir alone, the visiting boys joining only in the simpler pieces. The first two numbers were sung in the chancel; then the choir went to the organ gallery and sang three pieces; the last five in the chancel again. The Rev. Dr. Ogilby presided and opened the proceedings with the Lord's Prayer and collects, after which this programme was given, Dr. Ogilby announcing each piece:

1. VENITE.—Anglican chant.
2. SOLO.—"Comfort ye" . . . . . *Handel*
3. CHORUS.—"Hallelujah" . . . . . *Handel*
4. SOLO AND CHORUS.—"Great Dagon" . . . . *Handel*
   Solo by Powell.
5. ANTHEM.—"Who can express" . . . . . *Cutler*
   Solos by Westfall, Messrs. Mayer and Aiken.
6. DUET.—"We never will bow down" . . . . *Handel*
   Westfall and Howard.
7. METRICAL SELECTION.
8. CANTATE.—Anglican chant.
9. HYMN.
10. "UNION HYMN" . . . . . *C. Jerome Hopkins*
    Solo by Mr. G. W. Warren.

The constitution of this programme was due to considerations of expediency and convenience, which we cannot justly estimate at this day. Standard Anglican music was represented only by chants and hymn tunes; and, in a degree, by Dr. Cutler's anthem, which is of that school. Apart from this question, the undertaking was a most commendable one, and made such a favorable impression that many requests were received for its repetition.

The new music of the year shows four Services, three by Dr. Cutler; and six anthems, four of them also by the organist. Dr. Cutler's compositions were well suited to

the times, being clear in design and free from such intricacy as would confuse listeners; besides being good, both in method and workmanship. They were doubtless also appreciated by the congregation, or they would not have appeared so often.

XIX

1861–1862

All Saints' Day the choir visited Annandale, on the invitation of Mr. John Bard, and sang evening service at the church there; Dr. Vinton intoning the prayers, and preaching. A procession was formed at the Sunday-school rooms, of choir in surplices, the organist in a black gown, and clergy. The service was fully choral; canticles were chanted, an anthem and the "Hallelujah" chorus sung. A supper at ten o'clock in the schoolhouse closed the proceedings.

The boys "cut up" somewhat, as their way is on such occasions; there was boating the next day, and one of them fell overboard, but was fished out unharmed, except as to his clothes. On the return journey Dr. Cutler was struck in the face by a marble intended for some one else; a great hush immediately fell upon the assembled company, and the offender had a practical experience of the "laying on of hands."

Thanksgiving Day service was good; Benedicite was chanted, with each half verse as a solo. Marcello's anthem, the solos by Howard and Mr. Mayer. Choir surplices were now obligatory in the chancel; on St. Thomas' Day there were no surplices at hand, through some misunderstanding, and the choir was posted outside the

chancel. A plain service without anthem was now the rule for Saints' days.

Service on Christmas Day began with a carol, "The Christmas Tree," first sung the day before at the children's service. Kempton's Service was used and anthem from "The Messiah," consisting of Pastoral Symphony played on the organ, the three recitatives, "There were shepherds," etc., sung by Mr. Mayer, and the chorus only of "O Thou that tellest." After sermon the "bell" carol was sung, Hopkins taking the solos in both carols. The music of Communion Service is seldom mentioned in the records; it was probably stereotyped and always the same. The reed organ in the chancel seems to have become a fixture; on this day it was played by Westfall, whose high treble notes had vanished. This was an interesting and appropriate service, though rather long; Dr. Cutler's two carols are gems, and with the sweet voice of Hopkins must have charmed everyone.

Holy Innocents' Day the anthem was "He shall feed His flock," sung by Mr. Mayer, and the second part by Hopkins. After service, the whole choir, with the clergy, dined at the old Stevens House, and Mr. Congdon, who ruled the boys in Dr. Cutler's absence, was presented by them with a photograph album, suitably inscribed. After dinner the party adjourned to the choir rooms, and there was much singing, solo and chorus, sacred and secular.

The first Sunday in February the congregation had to digest a new Service, new anthem, and new Sanctus; in the afternoon there was an unusually large choir, fourteen boys and nine men. The attendance, both of boys and men, seems to have been rather irregular, in spite of a system of fines, and changes were frequent. There was, of course, a certain number of capable and reliable

boys, and all must have attended rehearsals; otherwise it would be hard to understand how the music was kept up, especially if there were many new things, as at this time. The following Sunday there was again a new anthem.

Washington's Birthday was this year observed with a special service; Dr. Vinton read the "Farewell Address"; Nares' Te Deum was sung, but no anthem. The church was crowded to excess, even the approaches being blockaded.

Lent services were about as usual; on one of the Fridays Boyce's anthem, "By the waters," was sung. On the 27th of March the choir, with Drs. Vinton and Farrington, visited the city islands, and sang a full service in the Insane Asylum; afterwards they sang in the Alms Chapel and in the Hospital. The sixth Sunday in Lent was observed as a day of thanksgiving for national victories; the only change made in the service was in singing Te Deum instead of Benedicite; the anthem was of a Lenten character, but the offertory was for benefit of the wounded, etc.

Easter Day service was begun with the hymn "Christ the Lord is risen to-day," as a solo by two boys in turn, to the tune "Worgan," the chorus singing only the "Hallelujah" at end of each line; there was nothing else new. The next Sunday, Tallis' responses at beginning of the service were introduced; previously some form of plain song had been used, probably the "Troy use." The responses after the Creed continued to be plain song for many years.

Fourth Sunday after Easter the music was specially interesting, and the choir surpassed all previous efforts; Handel's "Hallelujah" was the morning anthem, and the afternoon Whitfeld's "Behold how good and joy-

ful." Tallis' Te Deum was also sung, and by all voices in unison; this was, so far as I know, a novel experiment, and has a good deal to recommend it; the vocal parts run very low and are not interesting.

On the four next Sundays the evening Canticles were sung to a "Service," Cutler in D; but the practice was then given up, and plain chants resumed. On one of these Sundays Theodore Toedt was first heard in a treble solo part; he had been in the choir only a month, and must have shown marked ability. Later he became a prominent soloist, and was one of the brilliant class of boys in 1864.

Ascension Day, Tallis' Service was sung and the "Hallelujah" chorus; in the evening the choir sang a choral service at Grace Church, Orange, N. J., with Cutler in D, and the "Hallelujah." The music at Saints' day services was discontinued this summer, funds being insufficient; after about nine months an increase in the music appropriation permitted its resumption. In the summer months Dr. Cutler was absent for three Sundays, and his place was taken by Mr. Clark; there were no anthems used.

September 6th, the funeral of General Kearney was held at Trinity Church, which was crowded with people who had to wait an hour and a half before the funeral procession arrived. After the lesson, Mendelssohn's "Happy and blest" was sung without organ; it was "not very well rendered," and no other result could be expected, as the accompaniments are absolutely necessary for any proper rendering. Boyce's anthem, "O where shall wisdom be found," was sung this month, but large "cuts" were made in it.

Wednesday, October 8th, was appointed as a "Day

of fasting and humiliation"; a full choir was present at the service, which was thus ordered:

DE PROFUNDIS; instead of Venite.
PSALMS, read; last Gloria chanted.
TE DEUM AND BENEDICTUS . . . . . *Chants*
METRICAL SELECTION.—"Thy chastening wrath."
HYMN.—"Dread Jehovah."

The congregation joined heartily in the two last; there was no sermon.

The new work of the year shows three Services and eight anthems; including three selections from Handel, one Service and one anthem by Dr. Cutler, the others by various composers. The choir was not altogether satisfactory; with regard to boys, the old trouble remained, a deficiency of high voices, with a preponderance of altos. On the last Sunday of October there were six altos against nine trebles, and among the altos were Grandin and Jameson. The treble leaders were S. Howard and C. O'Reilly; supporting them were Hopkins, G. Ward, Toedt, etc. Two of the four tenors, Ackerman and Hubbard, had passed from the treble, through the alto, not so very long before; the other tenors were Messrs. Farr and Meiggs; the basses were Messrs. White, Congdon, Stanley Jones, and Frisbee.

XX

1862–1863

The choir, accompanied by the organ at the other end of the church, could not, and did not, keep up to pitch; the complaints of flat singing were continuous. At the period now under discussion the trouble seems to have been at its worst. On the first Sunday in November the organ had to stop in the Psalms, as the choir was so flat; and the almost incredible statement is made that a hymn tune, started in G, had gone down to D when the Doxology was reached! The cabinet organ could not be used with the other, as the pitch differed; some five months later it was tuned down to agree with the large organ, and this afforded much relief. Dr. Cutler was incessantly urging the necessity for a chancel organ, but another year passed before the matter was even considered officially. In the meantime, and especially in October, 1862, he was in despair, and came to the determination to use no more Services or anthems until some remedy was provided. This determination lasted two weeks, as regards anthems; on the third Sunday in November we have again a duet, "badly out of tune"; but things were beginning to mend; on Advent Sunday there was an "excellent service" with an anthem, but all Canticles chanted. Services were not taken up again until the end of January.

On the first Sunday in November there was in the choir a new boy, lately arrived from Berlin, where he had been a member of the famous "Dom-chor"; he could speak little, if any, English; nevertheless we have him two weeks later singing the duet "I waited for the

Lord" with Hopkins. This boy was Emil Ehrlich, and his presence had evidently much to do with the speedy revival of anthems.

A few days later, November 7th, occurred the death of the Rector, Dr. Berrian. The burial service was held on Monday, the 10th, at 3 P.M. The choir proceeded first to the chancel, where there was a long wait; they then went down to meet the body at the door, followed by the Vestry and Clergy, while Mr. Clark played a voluntary. The sentences, "Man that is born" and "I heard a voice," were sung to the Service of Cutler in G minor, which was then first used. These, with the "anthem," were accompanied by Dr. Cutler on the cabinet organ, the large organ being used only for the opening voluntary. There was no voluntary at the close, so the procession must have moved down the church in silence.

The Rev. Morgan Dix was at once elected Rector, and a new era began for Trinity Church and its music. The Service of Institution was held on Saturday the 29th at 11 A.M., ending at 2.30. The choir was the largest so far seen in the chancel, and numbered twenty-seven—eleven trebles, six altos, three tenors, and seven basses. Te Deum and Benedictus were chanted, and an anthem was sung, all with good effect. After service, the Clergy and choir partook of a collation at the Sunday-school rooms.

After an interval of fourteen months, a "Union of Choirs" was again held in Trinity Church, December 18th, at noon. The home choir was reënforced by thirteen boys from St. George's Church, Flushing, L. I., and some few boys and men from other quarters, making a total force of forty-six voices—twenty trebles, eight altos, five tenors, and thirteen basses. The programmes were

marked "private," and the church gates were closed from twelve to one, by permission of the Rector; but about four hundred listeners were present. The singers occupied the five or six pews on either side, nearest the organ, and all solos were sung in the gallery. Here is the programme:

1. VENITE.—Chant.
2. SOLO.—"Waft her, angels" . . . . . *Handel*
   Mr. Mayer.
3. HYMN.—Tune, "Christmas."
4. SOLO AND CHORUS.—"O thou that tellest" . . . *Handel*
   S. Howard.
5. SOLO.—"Let the bright Seraphim" . . . . . *Handel*
   J. Hopkins.
6. TRIO.—"Lift thine eyes" . . . . . *Mendelssohn*
   Ehrlich, Hopkins and Howard.
7. CHORUS.—"Hallelujah" . . . . . *Handel*

The trio was much admired, and pronounced the gem of the occasion. Beyond this it was quite a Handel Festival on a small scale, even the hymn tune being an adaptation from Handel.

Christmas Day service lasted just three hours; the music comprised the "bell" carol, Te Deum, Walter in C, and "O Thou that tellest," without solo. The church was so crowded that the organist could not get in until the carol, played by the assistant, was half over.

The choir festival took place January 11th, and consisted of a short service at 3 P.M., with a solo by Hopkins, followed by a dinner, attended by Clergy, choir, and a few visitors. There was much fun at, or after, the dinner; Dr. Cutler being called upon for a song, made a speech instead; in which, after thanking the Rector and Clergy for their support, he hinted at certain "facilities"

needed to make the choir a model institution. Speeches were made also by Dr. Vinton, Bishop Southgate, and Mr. Aiken; the latter creating much merriment by suggesting some connection between the absence of one of the choir men and the presence on the "menu" of "Boiled Bass." The boys presented the Rector with an album containing portraits of all of them who had sung at his institution, and were in return gratified by the promise of a new set of surplices.

The next month, February, 1863, a substantial increase was made to the appropriation for music, which had stood at $1,500 per annum for twenty-five years. It was now doubled, with the understanding that choral services on Saints' days were to be resumed and kept up. The new surplices also were worn on Ash Wednesday. Mr. Robjohn was now assistant organist, and usually played the cabinet organ, taking a good deal of the accompaniments, as the large organ was used very sparingly in Services or anthems.

Easter Day the Service was Cutler in E minor; the anthem, "I know that my Redeemer liveth," sung by Ehrlich, with the quartets and choruses following; the quartets were taken by Hopkins, Grandin, Messrs. Jones and Giles, the latter recently engaged as principal bass. The singing generally was not up to the usual standard.

April 30th, a "National Fast," there were services morning and afternoon; the first with "De profundis" in place of Venite, and anthem; and "Miserere" at the second.

Ascension Day, the choir was increased by eighteen boys from Flushing and several outside men, making a total of thirty-four boys and sixteen men. There were double rows of boys in the chancel, and the cabinet organ

was placed outside. The Psalms were chanted by the home choir, all joining in the Glorias. Service was Nares in F, and anthem, "God is gone up" (Cutler), preceded by a new solo, "Who shall not fear Thee," sung by Mr. Mayer; there was also a new Sanctus.

The "Bradford commemoration," on May 20th, was the occasion of a special service in the Churchyard, conducted by the Rector, with a choir of twenty-eight voices —fourteen boys and fourteen men. The choir sang a plain evening service in the church at 3 P.M., and thence proceeded to the graveyard; being ranged in three lines on the stone flagging, with backs to the church. The music here consisted of Versicles and Responses, Psalm 112 chanted, and a hymn. Travel on Broadway was suspended, and the entire proceedings were orderly and solemn. The boys taking part were Hopkins, Toedt, Ehrlich, G. Ward, McMillan, Watson, Jameson, Krackell, French, and Kohn, trebles; Grandin, Powell, C. O'Reilly, and Thomas, altos; the tenors were Messrs. Mayer, Robjohn, Ackerman, Jones, Farr, and Meigs; the basses, Messrs. White, Browne, Woodman, Neeves, Tasney, Brown, Congdon, and Aiken.

In the summer the music was pretty well kept up, Mr. Robjohn directing whenever Dr. Cutler was absent. A "National Thanksgiving" occurred on August 6th, with Mr. Robjohn in charge; the music used was familiar.

Nothing important occurred before the end of October, when Dr. Cutler's fifth year closed. There is evidence that the singing had improved since the beginning of the year; the constant use of the reed organ in the chancel contributing materially to this result, though the services of Mr. Robjohn as assistant organist had been dispensed with since the first of September. The com-

plaints of flat singing have ceased, and there are occasional notices of fine singing in the anthems. The trebles, if not numerous, were good; the latest newcomer being George O'Reilly; his older brother, successively treble and alto, was now singing tenor. Two distinguished Divines of the present day, Rev. Canon Knowles and Rev. T. McKee Brown, were in 1863 volunteer basses. There was little new music introduced during the year, four anthems being all that I can find.

XXI

1863–1864

The Vestry had taken into consideration this autumn the question of moving the organ, or providing some satisfactory accompaniment for the choir; and a committee had been appointed to confer with the organist and decide upon the best plan. The idea of moving the organ from the gallery and placing it in two divisions near the chancel was for a time in favor; it is a matter for regret that it was not carried out. In January, however, the Vestry decided in favor of a new organ, and the committee was empowered to obtain proposals and estimates. In the following September preparatory work was begun in the chancel, and by December 1st the organ was ready for use.

At the children's service on Christmas Eve, 1863, the entire church was lighted with gas for the first time. The anthem on Christmas Day was an adaptation by Lowell Mason of the Gloria in Mozart's Twelfth Mass; this was the first piece in the "Boston Academy's Col-

lection of Choruses," which was then taken into use for the choir. The few numbers from this volume occasionally used as anthems became immensely popular; and twenty-five years later requests for their revival were not uncommon. The Mozart number introduced this Christmas was "immensely admired, and produced a greater impression than any anthem previously sung"; a fact which Dr. Cutler records without much evidence of satisfaction.

After evening service on Holy Innocents' Day, the annual dinner came off, enlivened as usual by speeches and songs. Dr. Cutler's address alluded to his "organic" disease, the consultations which had been held, and the prospects for the application of the desired remedy, which he promised to celebrate by a performance of Jackson in F. Master Hopkins proposed the 'ealth of Mr. H'Ackroyd, who responded by a few strictures on the be'avior of the boys, which he described as "going on from bad to worse," amid shouts of laughter. Mr. Ackroyd had been for some time supervisor of the boys, and marched with stately mien at the head of the choir procession. He was a very serious personage, and magnified his office with about 250 pounds of avoirdupois.

The following Sunday Righini's florid composition, set to the words "The Lord is great," was first sung, and was "generally very much admired: its performance was respectable." The choir was composed of ten boys and ten men.

Easter Day service began with a hymn, sung partly as solo; Nares in F and selection from the "Messiah," with solo, "I know," etc., by Hopkins, made up the list. There was an immense crowd, and the service lasted three and a half hours. On the fourth Sunday there was

a curious anthem, namely, the air, "O rest in the Lord," from Elijah, sung by all the boys in unison; the effect was said to be good. Ascension Day, an ordinary service with the "Hallelujah" chorus, preceded by a solo for anthem; Whitsunday, service of the same kind.

Trinity Sunday, 1864, was notable chiefly for the first appearance in the choir of Richard Coker, who on that day sang the solo half verses in the Benedicite; the solo part in the anthem, "Holy, Holy," from Elijah, being assigned to Hopkins. Coker, who was a Brooklyn boy, had been singing with Wood's Minstrels, where he was known as Master Wood; "his voice was superb, enunciation good, and he succeeded respectably in his solo"; he was, however, an indifferent reader of music. Master Coker did not take kindly to Church music, and after he had sung for three Sundays, without any more solos, his services were dispensed with. Six weeks later he was recalled, and then remained permanently. The recall was probably due to the fact that Hopkins' voice was failing to such an extent that early in June he had to retire from the choir. Hopkins met with a sad fate, being killed, only four months after, by the accidental discharge of a gun in his own hand; he was an amiable and interesting lad, and a special protegé of Dr. Cutler.

On the first Sunday after Trinity the "Trinity Psalter" was taken into use. This book was compiled by Dr. Cutler especially for the use of Trinity Church, and was used there until 1870. It was enriched by an interesting and eloquent introduction from the pen of the Rev. Dr. Dix; and in its compilation some use was made of a previous publication, the "Advent Psalter" (Boston); the chants were mostly, but not entirely, single.

The boy force was changing a good deal at this time;

several seniors had dropped out, but recruits were coming in fast. The entire class numbered twenty-two; of the newcomers, Knowles, Ellard, and Edward Ehrlich were afterwards prominent. During the occasional absences of Dr. Cutler in the summer, his place was taken first by Mr. Mayer and afterwards by Mr. Diller, whose playing gave great satisfaction.

The first week in October, at Christ Church, Reading, Pa., a lecture was given by the Rev. Dr. Vinton, with musical illustrations by our choir, reënforced by a few outside men and boys. The singers, fifteen boys and seven men, entered the church in procession, wearing surplices, and a few collects with choral amens preceded the lecture. There were solos by Coker, Messrs. Mayer and Aiken.

About a dozen new anthems were introduced during the year ending November 1, 1864; no new Services. On nearly half of the Sundays in this year the morning Canticles were chanted, the evening Canticles always. Six of the new anthems were selections from "Elijah," the others by various composers, one only being English. In the autumn, Mr. Weeks was engaged as principal tenor, and solos for that voice were occasionally heard; the solo quartet was a very good one, consisting of Coker, Grandin, Messrs. Weeks and Woodman.

Thanksgiving Day music included Kempton's Service and Marcello's anthem. A curious conflict of authority occurred with regard to this service: the Bishop of the Diocese directed that the Litany and Psalms 104, 145 should be used; the Parish authorities held that the form laid down in the Prayer Book could not be changed, and it was therefore followed throughout. St. Andrew's Day a plain service was sung by nine boys and one man, with-

out organ, Dr. Cutler being disabled by rheumatism; the small choir got through its work very well.

The new Chancel organ was now completed and was inaugurated by a Choral Festival, in which several prominent organists took part, and the choir was increased to one hundred voices. The first performance took place on Wednesday, December 7th, at noon; Thursday evening the same programme was given, and the crowd was so great that the gates had to be closed before the music began, although the price of tickets was one dollar. To meet the general demand a third performance was given on Friday evening, which was again attended by a large audience. The published programme contained a synopsis of the commentaries, historical and descriptive, which were delivered by the Rev. Dr. Vinton from the pulpit, between the musical numbers. The list of vocal and instrumental pieces is of sufficient interest for preservation, and was as follows:

PART I

1. CANTATE . . . . . *Gregorian chant*
   All voices in unison, without accompaniment.
2. GERMAN CHORALE . . . . . *Luther*
3. THE ANGEL TRIO . . . . . *Mendelssohn*
   Masters Coker, Ehrlich and Grandin.
4. ANGLICAN HYMN.
5. PSALM 74, 8 verses . . . . . *Anglican chant*
6. ORGAN SOLO.—"Israel in Egypt" . . . . *Handel*
   Mr. George W. Morgan.
7. ORGAN FANTASIA (On a Carol by Rev. J. H. Hopkins.) *Culter*
   Dr. Cutler.
8. SOLO AND CHORUS.—"O thou that tellest" . . . *Handel*
   Master Grandin.

9. DUET.—"Hail, Judæa" . . . . . *Handel*
Masters Toedt and Jameson.
10. SOLO.—"Total eclipse" . . . . . *Handel*
Mr. Samuel D. Mayer.
11. SOLO.—"I know that my Redeemer liveth" . . . *Handel*
Master Ehrlich.
12. LUTHER'S HYMN.
Accompanied by Mr. S. P. Taylor, the oldest organist in the country.

PART II

1. SOLO.—"Sound an alarm" . . . . . *Handel*
Mr. George L. Weeks, junior.
2. SOLO.—"Hear ye, Israel" . . . . . *Mendelssohn*
Master Richard Coker.
3. AIR.—"Now heaven in fullest glory" . . . . *Haydn*
Mr. George E. Aiken.
4. GLORIA (1st movement), 3rd Mass . . . . . *Haydn*
Solos by Masters Coker, Grandin, Messrs. Weeks and Giles.
5. ORGAN SOLO.—Offertoire . . . . . *L. Wely*
Mr. George W. Morgan.
6. QUARTETTE.—"O come, every one" . . . *Mendelssohn*
Masters Coker, Grandin, Messrs. Mayer and Giles.
7. ORGAN SOLO.—Toccata in F . . . . . *Bach*
Mr. Charles J. Hopkins.
8. CHORUS.—"Hallelujah" . . . . . *Handel*

Of the eighteen numbers, fourteen were German and one American; English Church music being represented by one stanza of a hymn and a short Psalm to an Anglican chant. All the singers were in surplices; the boys on a platform outside the chancel, which was filled with men.

With two organs, a second permanent organist became a necessity, and Mr. W. A. M. Diller was engaged to play the large organ, beginning on the following Sunday,

December 11th. Dr. Cutler assumed the more important post, at the chancel organ, where he could now efficiently direct and support the choir.

XXII

1864–1865

Christmas Day service began with the "bell" carol, solo by Coker, and continued with Kempton in B♭ and anthem, "Comfort ye," with the air and chorus following, from the "Messiah"; Mr. Weeks taking the solos. A larger force of boys was now employed; on the Sunday after Christmas there were twenty-seven in the chancel; a brilliant party, too, including Coker, Ehrlich, Ellard, Knowles, Watson, Toedt, Weir, Coombe, G. O'Reilly, etc.; with Grandin, Jameson, and two other altos. Against this force were two tenors and two basses, who must have had to work hard. Mr. Weeks had a powerful voice, and could be trusted to make himself heard under any circumstances; the basses doubtless put themselves in evidence on the high notes. The second Sunday in Lent there were twenty-six boys and five men in choir, and several absent. The anthem this day was an abridged version of "I waited for the Lord" (Mendelssohn); the duet sung by Coker and Ehrlich, and, strange to say, "not very well sung." On the fourth Sunday the practice was begun of singing an offertory sentence at the presentation of alms.

National and political excitement was high at this time; important events succeeded each other closely, and were reflected in the services at Trinity Church. The

Civil War was now ended, and its victorious termination by the National forces was celebrated by a service on the 11th of April, at one o'clock, after the regular service of Holy Week. The order was as follows:

SENTENCE.—"The Lord is in His holy temple."
THE BEATITUDES.
COLLECTS.
TE DEUM . . . . . *Clarke in A*
ADDRESS, by Rev. Dr. Vinton.
GLORIA IN EXCELSIS.
BENEDICTION, by the Rector.

The choir of twenty boys and fifteen men included some volunteers from other churches, and although there was no opportunity for rehearsal, the music was given in a very creditable manner. Dr. Cutler presided at the Chancel organ, and Mr. Diller played on the great organ after service the "Hallelujah" chorus and patriotic airs.

The following day, Wednesday, the burial service of General Winthrop was sung by a choir of about the same strength at 5 P.M. On Friday occurred the assassination of President Lincoln, on which account "De profundis" was substituted for "Miserere" at Easter Even services. Wednesday of the next week, April 19th, a Memorial service was held for the late President, which was thus arranged:

"I AM THE RESURRECTION" . . . . *Cutler in G minor*
LITANY, entire.
BURIAL "ANTHEM."
AFTER LESSON.—"Happy and blest" . . . . *Mendelssohn*
PRAYERS.
SERMON, by Rev. Dr. Vinton.
"MAN THAT IS BORN" (read).
"I HEARD A VOICE" . . . . . *Cutler*

Although the term "processional" had not then come into use, the opening sentences, "I am the Resurrection," etc., were sung by four boys, Coker, Ehrlich, Toedt, and Grandin, as the choir passed from vestry to chancel.

The next day, April 20th, was a "State Fast," and was observed by a service comprising morning prayer, entire Litany, anthem as on previous day, and sermon by the Rector; service began with "De profundis" and closed with "Miserere"; there was a full choir, with additions.

Having noticed the series of national observances, we return to the service of Easter Day, 1865, when there was a "superb choir" of forty-one voices—twenty-nine boys and twelve men—the largest Sunday choir up to that time, or indeed since then. Te Deum was Boyce in A, with chanted Benedictus; the anthem from the "Messiah," "But Thou didst not leave," sung by Coker, and "Hallelujah" chorus. The principal boys have been named; among the tenors were Messrs. Weeks, Widdows, Hubbard, etc.; of the basses, Messrs. Congdon, J. W. Hill, Browne, Hardenburgh, etc.

This service, with its array of trained boys and skilled men singers, was the climax of the organist's work at Trinity Church; it was also virtually the finale. Dr. Cutler officiated for two more Sundays, and on the 1st of May started on a concert tour, taking with him Masters Coker and Ellard and Mr. Weeks, of the Trinity choir, with other professional assistance, leaving the Church services in the hands of Mr. Diller.

The matter of his absence was laid before the Rector and Vestry; and although he returned to New York at the end of May, he did not again serve at Trinity Church, and his engagement was formally terminated by the Ves-

try, June 30th, "for absence without leave," Mr. Diller being appointed to succeed him.

The temptation for concertizing was great; Coker was an attraction; the concerts brought in much money, and Dr. Cutler was therefore ready to risk the continuance of his engagement as organist. His salary as organist was not large, and the demands were at times heavy, as in Holy Week just passed, with the numerous special services. On the other hand, the authorities naturally considered that they had the first claim on the organist's services, and that the Church work was being neglected. It appears too that, the last week in April, the entire choir had been taken to Philadelphia for concert purposes, leaving no provision for St. Mark's day. The severe action of the Vestry was probably unexpected; one cannot say that it was unjust, but it would seem proper that, if the exclusive services of a professional man of skill and experience are desired, ample compensation should be made for them.

The permanent results of Dr. Cutler's administration, vested choir and choral service, constitute no small achievement. For these, now generally accepted as the normal and proper material and method for conducting Divine service, due credit should be given to the man who sustained the struggle and persistent effort necessary for their introduction. The foundation was well and truly laid by Dr. Hodges; his successor built up the edifice in a substantial and finished style to the first story. There was left ample work for later hands in completing the structure, and there was not much delay in carrying it out. Dr. Cutler's removal caused a temporary check, but in a very few years we had the Holy Communion celebrated with all the resources of modern religious art; the

morning service much elaborated, and the evening service on the same level. There yet remains to be hoped for, the daily choral service, with the necessary permanent choir organization, especially for boys.

Dr. Cutler made large use of his own compositions, of which seven Services and twenty-two anthems were sung during the six and a half years of his rule. Most of these were composed with special reference to existing conditions, in regard to capability of choir and taste of hearers. Modeled mostly on English Cathedral music of the eighteenth century, they have a good deal of modern feeling in harmony and melody. In addition to these, the Te Deums used, sometimes with a second canticle, were by Tallis, Gibbons, Rogers, J. Clarke, Aldrich, Kempton, King, Boyce, Nares; with Walter and Monk, composers then living. Of the anthems, there were seven of Handel, eight of Mendelssohn, seven standard English, and seventeen various, the latter ranging from Bach to Flotow; one specimen of the last named being introduced for the display of Master Coker.

The execution of this music varied in quality, good, bad, and indifferent; in the last year or two there was undoubtedly some very fine work done. The increase of appropriation in 1863 provided better material, both of men and boys. The points apparently open to criticism were a want of balance in the voices and the frequent changes in the choir.

Of the boys, Robjohn (Caryl Florio), Henry Eyre Browne, Miron Ward, and Toedt now occupy prominent places in the musical world; Coker went abroad for study and remained there. He was the most finished and highly trained singer of the party; the most sympathetic and touching voice was that of Emil Ehrlich, while Robjohn

is conceded to have had the finest musical organization.

Dr. Cutler received his "degree" from Columbia College in 1864; after leaving Trinity he served as organist in several New York churches—St. Alban's, Holy Trinity, Zion, and Christ Church, and later at St. Paul's Church, Troy, N. Y.

XXIII

1865–1866

William Augustus Muhlenberg Diller, son of the late Rev. Dr. Diller, of Brooklyn, was born in 1836, and was named after his godfather, the Rev. Dr. Muhlenberg. He had great natural talent for music, but was entirely self taught; he began playing the organ in church at the early age of twelve years; and from that date until his death, in 1880, never passed a Sunday without playing the service at one or other of the churches with which he was from time to time connected. Without being a great player, he handled the organ with much skill, and often produced fine effects in his accompaniments. His ability as an organist attracted the attention of Dr. Cutler, who secured his services as assistant; and this naturally led to his appointment on the retirement of his former chief.

Mr. Diller held the position for a year, following the same methods and system as his predecessor. His solo boy at first was Emil Ehrlich, one of Dr. Cutler's best pupils, whose voice was said to have tears in it. Ehrlich was followed by John Summers, an English boy who had



W. A. M. DILLER,
Organist and Choirmaster,
1865—1866.

been trained in one of the cathedrals. Summers was a big, broad-chested boy, with a good ringing voice, but he was subject to yearly attacks of St. Vitus' Dance, which lasted for a month or more, and during these attacks he was quite helpless.

Mr. Diller produced Mendelssohn's motet, "Hear my prayer," the solo part sung by Summers; and he composed, among other things, a Te Deum and Jubilate, which were sung at Trinity Church. He drew up the specification of a new organ for St. Luke's Church, Brooklyn, which was built in this year, and was opened with a successful and brilliant service by the choir of Trinity Church, Mr. G. Aiken singing the bass solos. Mr. Diller used to entertain the choir boys once a month at his house, with an evening of games, charades, and refreshments. This helped to keep up their interest in the choir work, as they received only small amounts in payment for their services.

Mr. Diller was engaged in mercantile business, and his health gave way under the double strain of this combined with necessary choir work; it was therefore proposed to appoint an assistant, who should undertake the work of training the boys, while Mr. Diller retained the general direction of the music. The conditions of the proposed appointment were not generally understood; and the writer of this, who was looking for an engagement, made application for it. As he was not willing to accept a subordinate position, there was some negotiation, and finally Mr. Diller concluded to resign. The writer was then provisionally appointed by the Rector, and commenced duty at the large organ on the 1st of May, 1866. On the 11th of June, St. Barnabas' Day, his appointment was confirmed by the Vestry; and from that date he

assumed direction of the music. Mr. Diller remained for a short time, officiating at the large organ; and was succeeded in February, 1867, by Mr. E. M. Bowman.

Edward Morris Bowman, born in 1848 at Barnard, Vt., though a very young man when he came to us, discharged his duties at the great organ most acceptably for a year. He afterwards visited Europe, studying under the best masters in Berlin, Paris, and London, where he became an Associate of the Royal College of Organists. Returning to this country, was for eight successive years President of the American College of Musicians and for four years Professor of Music at Vassar College; has composed much, and published valuable theoretical works, and has in many ways distinguished himself.

Arthur Henry Messiter, born in 1834 at Frome Selwood, Somersetshire, England, took up the study of music at the age of seventeen; was articled for four years to Charles McKorkell, of Northampton, England, a musician of talent and high local reputation, graduate of the Royal Academy of Music and a pupil of Moscheles. Afterwards took a short course of piano lessons with Herr Derffel, an Austrian pianist of some celebrity, and in singing with Signor Arigotti. Devoted himself chiefly to teaching the piano, and came to this country in 1863; sang for a short time as volunteer tenor in the choir of Trinity Church, and was then appointed organist of St. Mark's Church, Philadelphia. Remaining there only a few months, his next appointment was as Professor of Music at the Female College in Poultney, Vt. After one term there, returned to Philadelphia, was organist successively at St. Paul's, Calvary Chapel, and St. James the Less, and came to New York in the early part of the year 1866. In the year 1887 received the honorary degree of



EDWARD MORRIS BOWMAN,
Assistant Organist,
1867—1868.

Doctor of Music from St. Stephen's College, Annandale, N. Y.

On the subject of my appointment at Trinity Church a New York musical paper remarked: "We hear that the authorities of Trinity Church have appointed an organist from Philadelphia. We suppose that at the next vacancy they will try Coney Island."

Philadelphia in 1866 had no vested choir; the church organs were poor, and the quartet choirs sang the weakest kind of music. Twenty-five years have made a great difference in these matters; and the Philadelphia churches are fast falling into line, with modern organs, vested choirs, and a better class of music.

At the time of my appointment at Trinity Church the choir consisted of twenty-one members—twelve trebles, four altos, two tenors, and three basses. The trebles were fairly good, the principals being Summers, mentioned above, and E. Knowles; the altos, a remnant of Dr. Cutler's choir, efficient and strong; so much so as to overbalance the other departments. The principal alto, Cullen P. Grandin, had an exceptionally fine voice; and his solos were always a prominent feature. The tenors were Messrs. Hubbard and Jackson; basses, Messrs. Yatman, Tucker, and Bostwick. The combined singing was very poor—ill-balanced, rough, and slovenly; and considerable time elapsed before a much better result was obtained. Loose surplices, of the cathedral pattern, were worn by the choir, without cassocks.

The services were choral, much the same as at the present time; but there were no processionals or Offertory anthems. The morning service ended with the Prayer for the Church Militant, except on the first Sunday of the month, when there was a celebration of the Holy

Communion; on these occasions the Sanctus, Eucharistic Hymn, and Gloria in Excelsis (old chant) were sung. The Litany was sung at the officiating minister's ordinary desk in the choir. At the afternoon service the Canticles were chanted and the morning anthem repeated. The Saints' day services, also choral, consisted of Morning Prayer and Antecommunion; the Te Deum and Jubilate being chanted, and a short anthem generally sung.

No musical Hymnal had yet been adopted; the authorized metrical "Selections" and Hymns were bound up with the Prayer Books, and the tunes for the choir were in manuscript. The metrical Selections were a revised edition of Tate and Brady's "New Version"; so called in the English Church to distinguish it from the "Old Version" of Sternhold and Hopkins. A printed official list was followed at all services.

There was no choir library; each previous organist had provided his own music, and taken it with him on leaving; so that only a few anthems could be found for use, and copies of Service music had to be borrowed until fresh music could be prepared. That is now all changed; a yearly appropriation is made by the Vestry for the purchase of music, and the accumulations of thirty years form quite an extensive and varied collection.

XXIV

1866–1867

The music of Trinity Church in June, 1866, was at a low point: the improvement came gradually and slowly. At first there was nothing well done; the record of my first Sunday says: "Psalms poor, Te Deum bad, Litany

bad, Kyrie bad, with no anthem." In the afternoon, Clarke-Whitfeld's anthem, "Behold how good and joyful," was sung. The Te Deum was Diller in C, which had been in previous use: on my first Sunday it is recorded as bad; on the second, indifferent; on the third, good. On the fifth Sunday we produced a new Te Deum, Ouseley in G, which is pronounced good at the second performance: which goes to show that after five weeks the choir were pulling a little better together. This Te Deum, with Jubilate, was sung on nine consecutive Sundays: after which Calkin in D had a run of eleven performances.

On Sunday, June 24th, there was a special evening service, at which Dr. Walter and the Trinity Chapel boys assisted. At this service the Magnificat was sung to King in F; the anthem was "In Jewry" (Whitfeld), with the "Hallelujah" chorus after the sermon. This service was probably on behalf of Columbia College.

On the 12th of August Queen Emma of Hawaii attended the morning service at Trinity Church, the visit attracting a crowd of the curious and causing much excitement. At Dr. Vinton's request the anthem sung at the Prince of Wales' visit was given, "O Lord our Governor," by Marcello. This simple little anthem is from "Paraphrases of the first fifty Psalms," by B. Marcello, published at Venice in 1724 with Italian words; a few others have been published with English words. The melodies of these pieces are expressive, but the harmonies commonplace: they are feeble products of a feeble period.

Queen Emma was a good churchwoman and strong supporter of the Anglican Church in Honolulu; and at the close of the service the clergy presented Her Majesty with a prayer book, as a memorial of the visit.

At this period we used to chant, at the Offertory, two verses of Psalm 50, "Offer unto God thanksgiving," with Gloria Patri; and on the first Sunday of each month the Nicene Creed was sung in the morning service, either to Merbecke's setting or to the 8th Tone.

On All Saints' Day processional hymns were used for the first time, and continued in regular use afterwards. From the first, the processionals were from "Hymns Ancient and Modern," and were changed only with the season. "O come, all ye faithful" and "From lands that see the sun arise" were sung throughout Christmas and Epiphany seasons, morning and afternoon. On Ash Wednesday, and a few special occasions, a Psalm from the Psalter was chanted as processional; and on the Feast of the Annunciation the Magnificat was chanted to a Gregorian Tone for recessional. This was not a very dignified position for that Hymn, but the point to be gained in those days was to get it in somewhere; the following year, at the same Festival, it was promoted to the Offertory, where it remained until 1881, fourteen years. The same mode of using processionals was continued the next year, but in 1869 a little more variety was introduced.

The service on Christmas Day did not differ from that of ordinary Sundays, except that there was another little innovation in the shape of "Nunc Dimittis" at the close of Communion service. Gloria in Excelsis was still sung to the "old chant," although the Gloria of Mozart's 12th Mass was sung after the sermon. The anthem consisted of selections from "The Messiah," with solos by Grandin and Summers. The entire programme of this day is worth preserving as a landmark.

CHRISTMAS DAY, 1866

PROCESSIONAL.—"O come, all ye faithful."
PROPER PSALMS.
TE DEUM AND JUBILATE . . . . . *Boyce in C*
NICENE CREED . . . . . *Merbecke*
ANTHEM.—"O thou that tellest" / "There were shepherds" / "Glory to God" . . . . . *Handel*
AFTER SERMON.—Gloria from 12th Mass . . . . *Mozart*
KYRIE AND SANCTUS . . . . . *Best*
GLORIA IN EXCELSIS . . . . . *Old chant*
NUNC DIMITTIS . . . . . *Parisian Tone*
RECESSIONAL.—"From lands that see the sun arise."

Afternoon service

PROPER PSALMS AND CANTICLES . . . . . *Chants*
PROCESSIONALS AND ANTHEM, as in the morning.

We had at this time an excellent English tenor, Arthur Matthison; a gentleman of considerable ability and reputation, literary as well as musical, and a finished singer. Mr. Matthison, however, engaged himself to sing in an oratorio at Washington on this Christmas Day: we had to do as we could without him, and his engagement here was summarily ended. From this date there was a celebration of Holy Communion on every Sunday and Holy day.

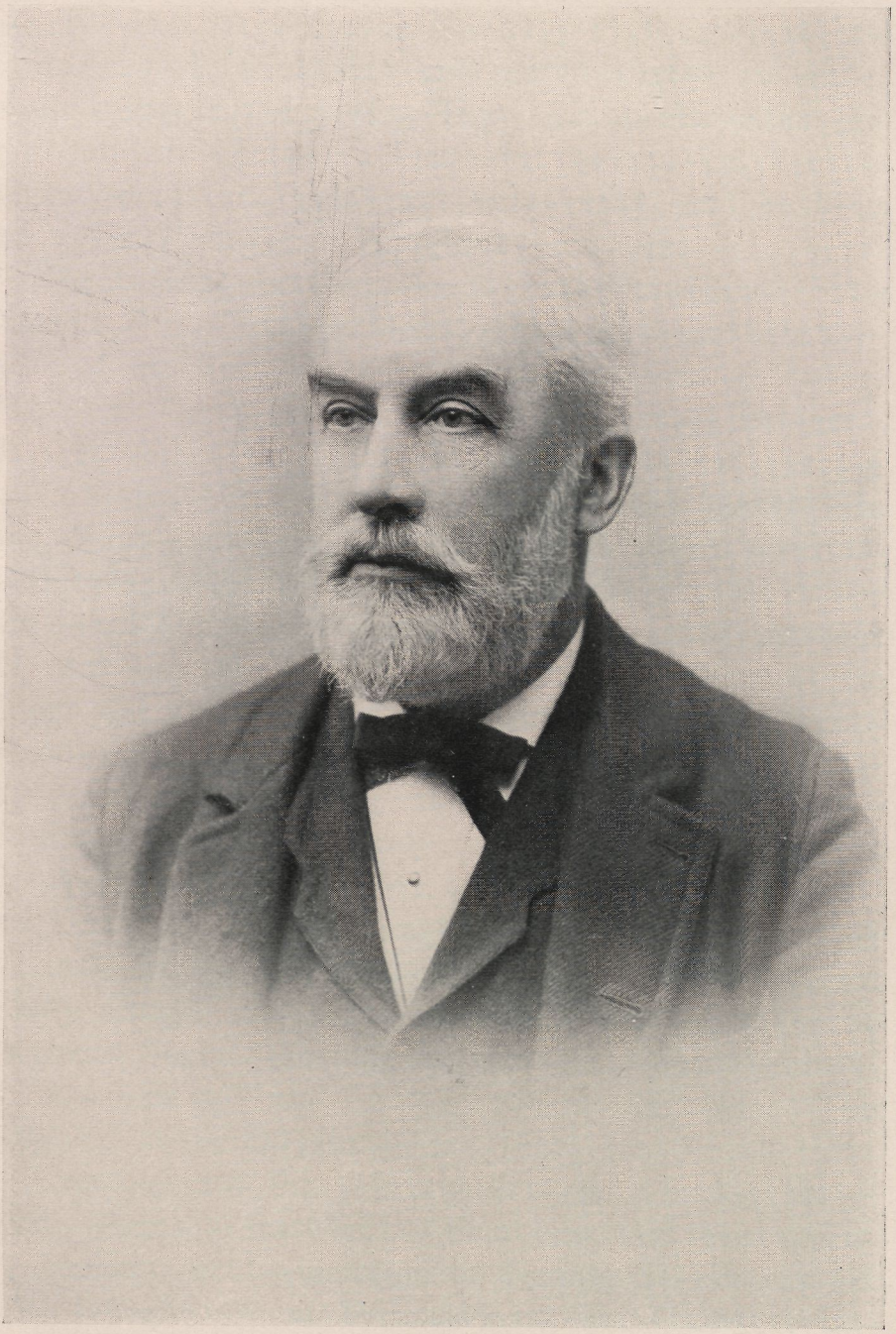
Washington's birthday was commemorated with Morning Prayer, Antecommunion, and the "Farewell Address." Righini's anthem, "The Lord is great," was sung, and the inevitable Gloria from the 12th Mass; the singing is recorded as very bad.

Between this date and Easter several good solo anthems were sung; among them Wesley's "Praise thou

the Lord" and Whitfeld's "Hear, O thou Shepherd." In Holy Week there was service every day, consisting of processionals, psalter, Gregorian canticles, hymn, and sermon; on Good Friday the same order, with the addition of Litany and Antecommunion, and Gounod's motet, "O day of penitence," after the sermon. The motet was not at all a success, being beyond the powers of the choir at that time.

Easter Day was notable only for the introduction of an Offertory anthem and Tallis' responses; previously we had used a mixture of Tallis and plain song.

On St. Mark's Day, in Easter week, quite a memorable event occurred—the first service by the united choirs of Trinity Parish. This enterprise was initiated and carried out mainly by Dr. Pech, then organist of St. John's Chapel. With the order of service was printed an elaborate "Order of Procession." We all got brevet appointments for the day: I figured as Choragus, with the Rev. Dr. Young of St. John's as Precentor; the other organists, Dr. Walter, Dr. Pech, and Michael Erben, of St. Paul's Chapel, became Vicars Choral; the choir boys of three churches, the "Lay Clerks" of four, the three Orders of Clergy, and three detachments of Vergers and Sextons completed the list. The actual procession, which passed down the north aisle and up the centre, chanting the 68th Psalm, was quite impressive, and the musical part of the service was well done; it is true that not much was attempted; the Te Deum was chanted, a short and simple anthem by Elvey, and the "Hallelujah" chorus were sung. The Rector preached on "Ritual Progress." This service was followed in the evening by a performance of "The Messiah" at St. John's Chapel, in which the choirs of the Parish helped to make up the three hundred voices



A. H. MESSITER, *Mus. Doc.*,
Organist and Choirmaster,
1866—1897.

of the chorus. To accommodate the singers and orchestra, a platform was built over the entire chancel of St. John's, not so large then as now; Dr. Pech conducted the Oratorio, and Dr. Walter and myself shared the duties at the organ in the west gallery. Taken altogether, the day's work in effecting a successful combination of musical forces of the Parish was noteworthy; and credit is due to Dr. Pech for carrying out the scheme.

The evening performance was announced as "The Festival of the Trinity Choirs, under the immediate auspices of the Rector, clergy and corporation of Trinity Parish." The principal vocalists were Miss Brainerd, Miss Sterling, Miss Matilda Phillips, Messrs. Perring and Thomas. Miss Phillips was announced for one solo only, "He shall feed His flock," all the other contralto parts being taken by Miss Sterling. The price of tickets was one dollar; reserved pews, ten dollars and upward; but no money was taken at the door. The names of the Clergy and Vestry were given in full on the evening programme; and it is noticeable that, of the Vestry of that day, not one is now living; and of the Clergy only two—the Rector and Bishop Neely.

Our regular services went on as usual; even on Ascension Day there was no change, except that the choir was increased for that day by the addition of some boys from Trinity Chapel and a few volunteer men. The music comprised Boyce's morning Service in C, Croft's anthem, "God is gone up," and "Lift up your heads" from "The Messiah," at the Offertory.

A retrospect of this year's work shows a total of forty-eight anthems, at least half of them new, and seven morning Services; no Communion or evening Services as yet —the introduction of Processionals and Offertory an-

thems, and the adoption of cassocks and cottas for the choir. In addition, for the greater part of the year, the daily service was given chorally, morning and afternoon. This was a voluntary experiment on my own responsibility; and for the purpose a supplementary choir of boys from the Parish School was trained; these were assisted in the services by one or more boys from the regular choir, who received a small sum for such services; there were also a few volunteer men. Nothing was attempted beyond the necessary chants, but the Psalms were chanted and the service was choral. Difficulties arose, chiefly on the subject of attendance by the choir boys; and after about a year's trial the thing was given up. The Vestry were not disposed to take any steps to make the plan permanent, and no one seemed to take much interest in the matter. The services were carried on for a while, after I gave them up, by the Rev. H. H. Oberly, who played the organ himself, but before long the music was discontinued.

XXV

1867–1868

On the 6th of June, 1867, a service was given at Trinity Chapel by the "Church Choir Union," in which seven choirs were announced as taking part, probably all the surpliced choirs then existing in this city. The list includes the Annunciation, Holy Apostles, St. Alban's, and St. George's, besides the three of Trinity Parish. The service was directed by Dr. Walter, who officiated

at the organ, assisted by his son, Mr. George W. Walter; and the programme was as follows:

HYMN.—"Salvation comes" . . . . . *German Chorale*
RESPONSES.—Tallis.
VENITE . . . . . *5th Tone*
PSALMS 47, 48 . . . . . *3d and 8th Tones*
TE DEUM AND JUBILATE . . . . . *2d and 8th Tones*
ANTHEM.—"God is gone up" . . . . . *Croft*
SERMON.
OFFERTORY.
RECESSIONAL.—"Jerusalem the golden."

The first hymn is not announced as a processional, and was, I think, sung after the choirs had taken their places.

"The Church Choir Union of New York and Vicinity" was founded and organized by Dr. Walter in December, 1862. In the following year three services were given; one at St. John's and two at Trinity Chapel; and an "Order of Service" was then issued, which contained the Miserere, set to the 3d Tone, the plain song Litany, and two Hymns.

I have no information as to what services were held in the following years until that in 1867, described above, which was the last public appearance of the Union; as an attempt to repeat the service in the following summer failed, through lack of interest among the choirs.

On St. James' Day, the Rev. Dr. Young was consecrated Bishop of Florida at Trinity Church; the choir was selected from St. John's and Trinity Chapels and Trinity Church, and the music comprised processional Psalms 84, 122; Introit, Psalm 148; Communion Service, Rogers in D, including Gloria in Excelsis; anthem, "Now we are ambassadors" and "How lovely are the messen-

gers," from St. Paul; and for recessional, "Sevenfold Spirit," a hymn by Rev. G. Moultrie, set to music by Rev. J. H. Hopkins. Rogers' Service, composed about 1650, contained originally no Gloria in Excelsis, which was added, in similar style, by Ouseley about 1850. For over two centuries in the English Church, Gloria in Excelsis was rarely, if ever, sung; the Sanctus was generally used as an Introit, and is on that account placed before the Kyrie in old publications.

A special service held on the 24th of September, coincidently with the opening of the Pan-Anglican Synod in London, has no point of musical interest; but the list of singers includes a boy, John Niglutsch, whose history was peculiar. When quite young his musical talent was noticed by the Rev. Dr. Muhlenberg, who had him educated and instructed in music. He sang occasionally with us, and sometimes played the service; afterwards he became organist of a country church; then studied medicine, graduated, and practised for a while; afterwards took up politics and was elected Assemblyman for one of the city districts. He died quite young a few years ago.

Changes were, as usual, going on among the boys; the treble leader in November, 1867, was George O'Reilly, who entered the choir in Dr. Cutler's time, and later was one of our tenors; for some years now he has been principal tenor at St. Paul's Chapel, and his son is one of our promising young trebles. Summers was ill at this time, but resumed his place and held it until May, 1868, when his voice failed. A prominent solo boy was John M. Knapp, afterwards leader, who in due time became an organist; serving at St. George's, Flushing, and St. Bartholomew's, Brooklyn. Knapp had an excellent light soprano voice, and could sing florid music with much

facility; his two sons were, at a later date, valuable members of our choir. Edward Ehrlich was also heard in solo parts; he was a brother of Emil Ehrlich of Dr. Cutler's choir.

In October, Boyce's anthem, "O where shall wisdom be found," was revived, the quintet and trio sung by O'Reilly, Knapp, Grandin, Messrs. Hubbard and Yatman; and the entire anthem was well done. It was given twice, each time in the morning service, notwithstanding its length.

On Christmas Day the entire Communion Service was sung to Calkin in B♭, but on that day only; the anthem setting of Gloria in Excelsis was not approved, and I find only one instance of its use during the next twelve months, and that at a special week-day service. On this day the morning Service of Smart in F, now so familiar, was first sung.

Easter Day, 1868, the music was elaborate and difficult; except in the Communion Service, the music of which was plain and simple, with the "Old Chant" Gloria in Excelsis. The anthem was "Sing we merrily," by Dr. Crotch, which comprises two fugued choruses and a quartet, all worked out at considerable length, and forming one of the most spirited and stirring compositions of the English school. In the afternoon we had Hopkins' Service in A; the morning anthem was repeated, with the "Endless Alleluia" and Handel's "Hallelujah" chorus, after the sermon; probably they were separated by the Offertory. The choir numbered twenty-six, and their work was very good throughout the day. Treble solos were taken by Summers and Knapp; the principal alto was T. Gorton Coombe, who sang in this choir for fifteen years as treble, alto, and tenor in succession.

Hopkins' evening Service was sung again on Whitsunday; but from that date, for a year and a half, only chants were used for the evening Canticles.

On the 23d of April was held the first service of the American Church Union, with a sermon by the late Rev. Dr. Morgan, the president. There was a choir of twenty-three, with about fifty clergy, who proceeded down the north aisle and up the center, singing the hymn, "Lord, now round Thy Church," words and music by Rev. Dr. Hopkins; the Service was Smart in F, the anthem, "Hear, O Thou Shepherd," by Whitfeld; with Merbecke's Creed and the Communion Service of Calkin in B♭.

An incident of this period was a visit of the entire choir to New Brunswick, N. J., to sing at the opening of a new organ in Christ Church. After a short service, a series of our familiar anthems was given, interspersed with organ solos by the local organists. We were all hospitably entertained at the hotel; and after the service the older members of the party were resting and conversing in the hotel parlor, the boys having been disposed of for the night, as we hoped, when suddenly the door opened and a weird procession appeared, the visible components of which were a number of figures wrapped in blankets, with a disheveled head on the top of each and two bare feet below. In fact, the boys had broken loose, and were giving us a taste of their quality. The night was by no means a quiet one, and it was understood that our entertainers had to pay a heavy bill for pillow-cases; they made no complaint, and treated us handsomely throughout, providing amusements for the boys the next day.

On the 1st of May, John P. Morgan commenced duties as associate organist; and, until he was forced by bad



JOHN PAUL MORGAN,
Associate Organist,
1868—1873.

health to retire, the music of Trinity Church derived much benefit from his technical knowledge and fine playing. The title of "Associate" was adopted in deference to his talent and prominent position in the musical world, and his successor was the last to bear it.

John Paul Morgan was a son of Rev. Dr. Morgan, President of Oberlin College, Ohio; one of three brothers, who were all, more or less, musically gifted, though only John Paul made music his profession; all three came to this city, and all died comparatively young. One of the brothers, William H., had a fine voice, and was for six months principal bass in our choir. John Paul Morgan spent some years at Leipsic, studying under Richter and Hauptmann; and on his return to America was organist first at old St. Ann's Church, Brooklyn. He played only the compositions of Bach, Merkel, and the contrapuntal school, disdaining to touch the works of modern French writers, then and now so much in vogue; and his playing was characterized by breadth, solidity, and moderate tempi. He composed many things: part of a symphony in G minor was played at Trinity Church; a Te Deum, written for St. Ann's, and some anthems are published. Mr. Morgan was a victim of consumption; in 1873 he was forced to resort to the milder climate of Santa Barbara, Cal., where he died.

The services of the three Festivals this year did not come up to the standard of Easter; there seems to have been a period of stagnation: my record of Ascension Day says, "small choir and poor singing"; there was no fresh music on either occasion.

This year's record of new compositions shows two Morning, two Communion, and one Evening Service; fourteen anthems, ten being English and four German.

XXVI

1868–1870

In October the General Convention assembled in this city, and the opening service was held in Trinity Church; but in consequence of objections to the choral service, neither the choir nor myself took any part. The hymns and chants were sung by a choir of Clergy in the gallery, accompanied on the large organ by Mr. J. H. Cornell. We had, however, special services on two Sunday evenings, with addresses on Missions.

The daily services during the session of the Convention were held at Trinity Chapel, and some delegates, who were not accustomed to vested choirs and choral service, objected to the arrangement. The objectors were ably answered by the Rev. Dr. Haight and others, and no change was made.

There was much controversy at the time on the subject of boy choirs; and one indignant defender of the cause lifted up his (or her) pen and relieved his feelings in the following verses, which appeared in the *Evening Post*:

OUR LITTLE BOYS IN SURPLICES

I

Oh! we've heard full enough of "the boys in gray";
And "the boys in blue" have had their day,
And now I submit that it's orthodox, quite,
To speak a few words for our boys in white;
Those nice little fellows in surplices.

2

How sweetly they look as they stand in a row,
With each dear little mouth rounded just like an O,
And their cheeks all aflame, as they strain at the notes,
Which rise to the skies from their pure little throats!
Those good little boys in surplices.

3

Men's voices and women's are all well enough
To sing about love, or some other such stuff;
But, to fill a high church with melodious noise,
You may trust to my word, there is nothing like boys;
Like our own little boys in surplices.

4

'Tis true, there are worshipers, "squeamish" and low,
Who look on the thing as a kind of a show,
And who roundly complain, with a shrug and a sigh,
That the little boys' voices are rather too "high,"
In spite of the weight of the surplices.

5

Now, really, such people are naught but a scandal;
We can't have a Mass, and we can't light a candle,
But some one objects to those innocent joys,
And now they're attacking our poor little boys;
Those sweet little darlings in surplices.

6

You may pile up your pillows, ye merciless crew!
But our babies shall never be smothered by you;
For their "Tower" is proof against all that annoys,
And we'll fight to the last, for our "Trinity boys";
Our little pet choir in surplices.

P. R. S.

FLUSHING BAY, *October* 10, 1868.

In September a detachment of the choir, fifteen voices, officiated at the laying of the foundation stone of the Church of St. Mary the Virgin. The Clergy and choir assembled at a private house near by, and having vested, walked in silent procession to the site. The music, sung without accompaniment, consisted of Psalms 122 and 195, chanted, Tallis' Responses, a short anthem, "O how amiable" (Richardson), Magnificat and Nunc Dimittis to Parisian Tones, and was not very effective, the want of some instrumental support being much felt.

On Christmas Day the Kyrie, Sanctus, and Gloria from the "Missa de Angelis," were sung. This plain-song service, sung in unison, did not find much favor; it was repeated on two Sundays, after which we fell back on the "old chant," with an occasional change of Kyrie and Sanctus.

The choir on Christmas Day numbered thirty, the full capacity of the old choir seats; and was in a very efficient condition: the basses being Messrs. W. H. Morgan, Yatman, Tucker, Dunkinson, A. G. Wood, Zorn; and the tenors, Messrs. Goodall, Hubbard, Jowitt, Place, Rannes; the altos were led by Mr. Smedley, who came to us this year. Mr. Smedley's experience in English choirs, united to a good voice, was of the greatest service in maintaining the efficiency of the choir; he remained with us altogether fourteen years as principal alto. Among the altos was W. J. Coles, an English boy, who showed promise of becoming a good organist, had not consumption carried him off when quite young. The trebles were good; among them were Julius Cæsar (von Arx) and Louis Napoleon (Fink).

In Holy Week, 1869, the processionals were Psalms 22, 38, 88, and 85, chanted; there was a daily celebration

of Holy Communion, with Psalm 130 chanted after the Gospel. On Good Friday the "De profundis" came after the sermon; a motet of Gounod was sung at the Offertory, and hymns were used for processionals. The next year, ten verses of Psalm 51 were substituted for Psalm 130 throughout the week; there was also a short anthem on Good Friday, besides a Gounod motet at the Offertory. The year following, the short anthem was replaced by a hymn, and the whole of Psalm 51 chanted after the sermon. The Gregorian Miserere, as sung now, was adopted in 1872.

On Easter Day, 1869, there was a new anthem, but the Communion Service was plain, and the evening canticles were chanted. The Ascension Day service, however, received more attention than in previous years, and marks the beginning of the elaborate celebration of that Festival, which has been the rule ever since. Two new anthems were sung, both fine compositions in different styles—"O God, the King of Glory" (Walmisley) and "King all Glorious" (Barnby); and the accompaniments were enriched by the addition of a harp, played by Mr. Toulmin, which was used in the Offertory anthem and the Gloria in Excelsis. The Communion Service was Calkin in Bb, which remained in regular use, Sundays and Saints' Days, until October, 1870, varied only by occasional use of the "old chant," and sometimes, though not often, a Kyrie and Sanctus from another source.

After the service of this day the choir dined together for the first time, and the boys were taken to a theatre in the evening. The choir dinner on Ascension Day was continued every year afterwards until 1886, and was a very pleasant affair; generally presided over by the

Rector, and enlivened by singing and various kinds of oratory.

On Trinity Sunday, for the first time, different anthems were sung morning and afternoon, though this did not become the regular practice until at least two years after. The opening of the Pacific Railroad was celebrated on the 10th of May at a special service, which included appropriate Hymns and Collects, Te Deum, and Antecommunion, with the usual Righini and Mozart anthems and an address.

The new music of the year 1868–69 included Goss's anthem, "The Wilderness," with seven others; and three Te Deums, of which the most important was by John P. Morgan: this was a finely written work, with solos and contrapuntal choruses, but was not much liked, chiefly because the themes were not particularly attractive.

On the third Sunday after Trinity, 1869, the old "metrical selections" and Hymns were given up, and "Hymns Ancient and Modern" adopted, remaining in use until 1875, when the corrected and final edition of the new Hymnal authorized by the General Convention was issued. The publication of "Hymns Ancient and Modern," and its introduction here, had an important effect on the Hymnody of the Church; largely changing its character by bringing forward the modern hymns of Keble, Faber, Neale, Bonar, and many others, with the tunes of Dykes, Barnby, Gauntlett, etc. These hymns and tunes have taken a firm hold on popular affection, and have been extensively adopted by other religious bodies, notably by the Presbyterians. As we used seven hymns every Sunday, the increased variety afforded by the new book was a great advantage.

In August we were so fortunate as to secure the

services of Mr. Franz Remmertz, then just arrived from Germany; his beautiful voice and cultivated style were enjoyed here for a year and a half, after which he accepted a more lucrative engagement. A prominent solo boy at this time was Frank Hallock, a bright boy with a bright voice, who took the most important solos, although Knapp was still leader: the "leader" is chosen on the ground of general reliability, and the fine soloist of the choir will often be found in the second place. A good mezzo-soprano was Edward Lindig, who had a voice of no great compass, but of beautiful quality. Henry Woodcock and Norbert Ward were also useful singers who took secondary parts; Ward was the last of three brothers, all Trinity choir boys, the first two in Dr. Cutler's time. We had also three brothers Schmitt in succession, the oldest of whom was at this time among the trebles.

On Christmas Day the morning Service was Hopkins in A, which requires ten solo voices for the concerted parts; among our ten was Arthur Livingston, who had a good and genuine alto voice, and was also a good reader. Recent acquisitions in the tenor department were Messrs. H. R. Humphries and F. Keppel.

On the fourth Sunday after Epiphany, 1870, Prince Arthur, Duke of Connaught, attended morning service. He was to have been welcomed with the English national anthem, but His Royal Highness was late, and the service, delayed for a few minutes, was begun before his arrival. We had at last given up the habit of singing Marcello's anthem when any distinguished personage attended service, and the ordinary music of the season was used. For Easter Day, Mr. Morgan composed a new anthem, "The Word which God sent," which was sung with good effect; it contained a short

solo for Mr. Remmertz, a trio for alto, tenor, bass, and two choruses.

On the second Sunday after Easter the new "Trinity Parish Psalter" was taken into use. Dr. Cutler's book, known as the "Trinity Psalter," had done good service for six years, but the supply of tunes in that book was limited, new ideas were spreading, and there was a demand for a fresh book.

The Rector and Vestry, through the music committee, appointed a Commission, who in turn appointed a subcommittee consisting of the four organists of the Parish, with the Rev. Mr. Cooke as chairman, to do the actual work. It was expected by this plan to secure a Psalter which should be generally acceptable as a standard book for the entire Church, and which should be as free as possible from individual whims.

The subcommittee met twice a week for over a year; every available Psalter was examined and every system discussed: each verse was argued over, where there was any possibility of opinions differing, and the vote of the majority settled each point. With regard to the tunes, certain portions of the Psalter were allotted to each organist, who selected tunes, the general character having been first agreed upon; these tunes were criticised and voted upon in their turn. The "pointing" has been at various times criticised, but this is a matter of course; "tot homines, tot sententiæ" applies to pointing, if to nothing else. It is quite certain that no pains were spared in its preparation, and it is my opinion that, for simplicity and intelligibility, no better book exists.

XXVII

1870

There is now to be recorded the boldest innovation yet made in the services of Trinity Church, namely, the introduction of an orchestra for accompaniment, which was effected on Ascension Day, 1870. The matter had been under discussion for a year previously, and was in some degree prepared for by the use of a harp in 1869. The plan was urged by Mr. Morgan and myself, and we had the support of Mr. Strong, the Comptroller. The Rector laid the proposal before the Vestry, with the result that, without formally authorizing it, the scheme was permitted as an experiment, and $100 was appropriated toward the expense. The entire cost of the service was $285, which was afterwards paid in full by the Corporation.

The general rehearsal was a terrible experience, aggravated by the presence of a large number of listeners; in fact the church was nearly full, and the proceedings doubtless caused many misgivings as to the final result among the audience, which included several of the clergy and vestry. Everything was experimental: the combination of an orchestra and chorus three hundred feet apart, with audience separating them, had probably never before been attempted. Signals had to be arranged and a general understanding effected: as there was no other mode of communication, a good deal of shouting between the two conductors was unavoidable. The rehearsal, however, rough and sometimes confused as it may have seemed, did its work; and the result was a complete triumph. At the service the music was well sung, accord

between the two departments in time and tune was well sustained; there was no confusion, no hitch or uncertainty at any time—everything went smoothly. The entire programme was as follows:

PROCESSIONAL.—"We march, we march" . . . . *Barnby*
Organ
ANTHEM.—"O risen Lord" . . . . . *Barnby*
Orchestra
KYRIE.—St. Cecilia Mass . . . . . *Gounod*
Organ
CREED.—St. Cecilia . . . . . *Gounod*
Orchestra
OFFERTORY.—1st Motet . . . . . *Mozart*
Orchestra
SANCTUS.—St. Cecilia . . . . . *Gounod*
Orchestra
AGNUS DEI.—Missa de Angelis . . . . . *Plain song*
Organ
GLORIA IN EXCELSIS, in B♭ . . . . . *Calkin*
Orchestra
RECESSIONAL HYMN.—"Hail the day that sees Him rise."

The choir numbered only twenty-nine; the orchestra, twenty-eight, including strings, fifteen; wood wind, seven; brass and drums, six. The orchestra was directed by Mr. Morgan, with Mr. O. B. Boise at the nave organ; I played the chancel organ, conducting from the organ seat.

The Gloria of Calkin was scored for orchestra by Mr. Morgan, the Barnby anthem by another hand. Gounod's Mass is scored for a very large orchestra, and some of the less important parts had to be dispensed with, or supplied on the organ, partly from want of space to accommodate the necessary men, but also out of consideration for the small choir.

The quartet in the Barnby anthem consisted of E. Lindig, Messrs. Barron, Goodall, and Remmertz. In the Mozart Offertory, soloists were Woodcock, Lindig, Rev. W. H. Cooke, and Mr. Remmertz; the solo part in Gounod's Sanctus was admirably sung by Rev. Mr. Cooke.

This was the first regular service consisting of Holy Communion alone, morning prayer having been said earlier without music; it was also the first occasion on which Agnus Dei was sung. There was as yet no procession round the church.

The satisfaction of the Rector and Vestry with the result of the musical experiment was shown by the payment of the entire expenses, and the order that an orchestra should be employed in future at each of the five principal festivals. This order remained in force until 1877.

The musical programme of this day was open to criticism from an æsthetic point of view, inasmuch as only two numbers of Gounod's Mass were used; there was also a want of homogeneity in the service music, which was drawn from Anglican, Gallican, and Roman sources. The use of an Introit and Offertory in a contrasted style will generally prove to be an agreeable relief; but the service music should always be connected in idea and treatment. Of the Gounod Mass, the Gloria is the most difficult, in fact the only difficult part; and in this new experiment a disposition to avoid difficulties may be excused. The use of a short "Agnus," with organ accompaniment, was plainly due to hesitation at using the orchestra during Administration. This service was only permitted as an experiment, and it was important to avoid running against prejudices.

In April, 1870, three little German boys presented themselves together as candidates for the choir, two of whom were already fair violin players; one of these, Emil Haberkorn, became leader two years later, and was a good and reliable singer. Another, F. W. Thursch, has been still more closely connected with the music of Trinity Church. A choir boy for three years, singing treble and alto in succession, he was enthusiastic and tireless in the discharge of his duties. His voice was not remarkable, and his talent lay rather in the direction of instrumental music, but he was, nevertheless, a valuable member of the choir, always eager to be of use. After gaining some experience in other churches, he returned to us as assistant organist; and his early death deprived us of a fine performer and amiable character. His name appears first at the bottom of the list of boys on Ascension Day, 1870, in the service last described.

The music of Whitsunday and Trinity Sunday was of little importance; not until the following year do we find those festivals treated with much consideration.

The events of the year 1869–70 make it an important epoch in our history, as they include the introduction of a Hymnal (Ancient and Modern), the orchestra, and division of the services. The new music of the year was above the average in quantity and importance; it included Gounod's St. Cecilia Mass and "Send out Thy light," both first sung this year; also nineteen anthems—eleven English, by Boyce, Travers, Hayes, Goss, Steggall, Tours, Barnby, Thorne, Morgan; and seven German, by Mozart, Spohr, Mendelssohn, and Niedermeyer.

Our practice was still to change the service music at long intervals only; long anthems were sung in the morning, as well as afternoon; one, or sometimes two, fresh

every week, and a hymn at the Offertory. The Sunday morning service would last sometimes over three hours; the Saints' day services were also long, comprising morning prayer and Communion Service with one anthem.

XXVIII

1870–1871

On Christmas Day, 1870, occurred the second orchestral service, at which were sung the Creed, Sanctus, and Gloria from Haydn's Mass No. 1, and selection from Mendelssohn's "Christus" at the Offertory; the Agnus was from the "Missa de Angelis," with organ accompaniment. Harrison Millard was specially engaged for the tenor solos.

The service was preceded by an orchestral overture by O. B. Boise, which was composed for this occasion, and had "Adeste Fideles" for principal theme. The hymn itself was then sung as processional, followed by the Litany to a Russian chant, adapted by the Rev. J. H. Hopkins. The old-chant Gloria in Excelsis was sung after the sermon for the last time. The Rev. Dr. Vinton delivered a sermon appropriate to the day, and in the course of it quoted the words of the well-known carol:

> "Ring out the bells for Christmas,
> The happy, happy day."

he then paused, and the melody of the carol was played on the chimes in the tower; the congregation, according to a newspaper account, were "profoundly impressed." Christmas Day this year fell on a Sunday, and in the

afternoon we had Best's Cantate, etc., in F, and an anthem by the same composer, "Behold, I bring you glad tidings."

For several years a part of the Christmas programme consisted of a trip to Staten Island by a part of the choir on one of the Sundays after Christmas. I had charge of the music at St. Paul's Church, and a service by the Trinity Church choir at this season was an annual event. The trip was always enjoyed; the Staten Islanders were hospitable, the boys were made much of, and generally spent the Monday in skating or other amusements provided by the good people of St. Paul's Church.

Passing on to Lent, 1871, I note that Benedicite was used on some of the Sundays; on others Te Deum was sung, and Gloria in Excelsis at all of them. The small organ alone was used in the Communion Service during Lent. On Good Friday there was the usual service, with processionals, Gregorian canticles, and a new motet by Gounod, "O come near to the Cross."

Easter Day the Haydn Mass No. 1 was repeated, with the addition of the Agnus, the latter accompanied by orchestra for the first time. There was also a new Offertory anthem, by J. P. Morgan, "Open me the gates"; Service and anthems all sung with orchestral accompaniment. Mr. Millard was again engaged for tenor solos, and a Mr. Meigs as basso. Mr. Morgan's anthem proved to be a welcome addition to our répertoire, and has been repeated many times; the 8th Gregorian Tone is the theme of the second movement. In the afternoon Goss's unison Service in C was first sung; we had now in use six Communion and three Evening Services.

The Ascension Day service was nearly the same as

in the previous year; the "Agnus" of Gounod's Mass was sung this time, and a harp added to the instrumental force. There are important parts for the harp in the Creed, Agnus, and Gloria, and the effect of the music was greatly increased by the addition. The tenor solo in Barnby's "King all glorious" was sung by Mr. Marsden, the bass solos by Mr. Remmertz, both specially engaged for this service; the Sanctus by the Rev. Mr. Cooke. The regular tenor was Mr. Goodall, who had a share of the solos; the principal alto, Arthur Livingston.

An account of this service appeared in *Dwight's Journal of Music* (Boston), and was copied into an English musical paper; it was, in part, as follows:

"The most memorable feature of the musical services at Trinity Church on Ascension Day was the production of four numbers of the St. Cecilia Mass of Gounod. A year ago, on Ascension Day, the orchestra was first introduced into Trinity, to the holy horror of a few slaves of use and wont: as if there were any more sanctity inherent in an organ than a trombone, or a baton were any more profane than a tuning fork. Upon that occasion two numbers of this same mass were done, but with nothing like the elaborateness or the precision with which they were rendered on Thursday. This latter was the occasion of the most extensive and certainly the best production of this most interesting and dramatic work of modern Church music. . . . The Nicene Creed is a magnificent composition, and its execution was the musical triumph of the service: . . . it is intensely dramatic throughout; but the triple repetition of the words "On the third day" in solo, followed by the magnificent burst of the full choir and band upon the words "He rose again," gives an idea of Gounod beyond anything of his

that we have had hitherto the chance to hear, either in sacred or secular music. It was admirably performed throughout, both by voices and instruments. . . . Gounod's Gloria is as unsatisfactory, compared with the same setting of Haydn done at Trinity on Easter Day, as the Credo is superior. It begins with a soprano solo, accompanied by the chorus pianissimo, which, it has been suggested, is intended to represent the original proclamation of the angels, but which nevertheless strikes the unaccustomed ear as highly far-fetched and theatrical. At the words "For thou only art holy," the time changes from andante to allegro, the full chorus breaks in, and the effect is sublime. Upon the whole, the mass, which has thus for the first time been really heard in New York, must impress every listener with a sense of the genius of its composer, greater even than that which his operatic music has produced."

The St. Cecilia Mass was composed in 1855 for the seventh anniversary of the "Association of Musical Artists," and was first performed at the Church of St. Eustache in Paris, November 29th of that year; Gounod directing the chorus, Tilmant the orchestra, and Batiste at the great organ. The previous anniversaries had been celebrated with Masses written for the occasion by eminent composers; the first being that of Niedermeyer in B minor, others by Adolphe Adam and Ambroise Thomas, and all dedicated to St. Cecilia. The Sanctus and Benedictus were, however, earlier compositions, having been performed first, under Gounod's direction, at one of Hullah's concerts in St. Martin's Hall, London, in January, 1851, and the following year in Paris. At this time Gounod's first opera was in rehearsal, and he was comparatively little known; the Sanctus made a great impres-

sion in both capitals and was highly praised by the critics, especially the fine crescendo which leads up to the resumption of the first subject by chorus and full orchestra.

The Gounod Mass was repeated on Whitsunday; in fact it was sung on eleven successive Ascension Days, and altogether seventeen times in eleven years, each time with orchestra. The Offertory was a "Graduale" by Hummel, adapted to English words: it begins with a solo passage for three drums. It did not seem necessary to get an extra drum to play one note which occurs twice in the piece, so we took the liberty of altering the passage, and playing it with two drums.

On Trinity Sunday there was nothing new; it was a very hot day, and the singing was not good. There was, however, a new singer, Henry Cross, who had sung as a boy in my first choir in England about 1853. He came here as alto, but soon decided to cultivate his natural barytone voice, and after an interval returned to us as principal bass; he remained for a year, and then returned to England. The bass solos of this summer were mostly sung by Mr. Schwickardi, a German with a deep and powerful, though rather rough, voice, and Mr. Dunkinson.

The new music of the year 1870–71 comprised five Services and six anthems; the important items have been mentioned, with the exception of Greene's anthem, "God is our hope," which was then rather a failure. During this year, and since then, different anthems were sung morning and afternoon, three each Sunday, and one stanza of the Hymn "Saviour, when in dust" was sung always before the Litany.

XXIX

1871–1872

In the autumn of 1871 the Morning and Communion Services of Tours in F came into use; this Service was first published for unison singing, afterwards in harmonized form, and has been very popular.

We had some good tenor solos at this time from W. E. G. Evans, an Englishman with a light voice of agreeable quality and a refined style; the trebles were led by John Finger, a valuable boy, who held the post for three years.

Mendelssohn's Te Deum and Jubilate were first sung in October. Mendelssohn, who visited England several times, set himself to write a Service after the English manner, and succeeded admirably; the peculiarities of style were happily caught and blended with Mendelssohnian melody. The Jubilate, which is more Mendelssohnian than Anglican, usually finds most admirers, but all is interesting and beautiful. Gounod later tried his hand at an Anglican Service, with less satisfactory result: the Te Deum, which we sang once or twice, was found tedious, and induced Dr. Ogilby to suggest "Go-nod" as a fitting name.

November 5th the late Bishop Selwyn, of Litchfield, preached at Trinity Church; the Bishops of New York, Wisconsin, and Indiana also taking part in the service. The anthem was "How lovely are the messengers" (Mendelssohn).

The music on Christmas Day, 1871, was all new, and included Mozart's Mass No. 2, a varied arrangement of "Adeste Fideles," by H. G. Thunder, of Philadelphia,



JOHN M. KNAPP,
1865—1870.

ARTHUR LIVINGSTON,
1869—

H. BERNARD COOMBE,
1874—

VICTOR BAIER,
1872–1877.

JOSEPH PICKSLAY,
1873—

and for Offertory the Benedictus from Mozart's 12th Mass; the florid soprano part in the last named being capitally sung by James Reed, a Staten Island boy. The choir on this day numbered twenty-five, and the orchestra thirty; a little out of proportion. On the following Sunday, Attwood's Cantate in D, a rather difficult and florid Service, was one of our successes. Washington's Birthday was observed for the last time, except in the Centennial year.

The Offertory on Easter Day, 1872, was Mozart's Motet in D, the most brilliant of the three which we sing: all from an early opera and adapted first to Latin words. The opera "King Thamos" was unsuccessful, and has long dropped out of sight, so that we can sing the motets with an easy conscience.

At the rehearsal for one of these orchestral services an awkward hitch occurred. Some little time previously Mr. Morgan had got up a concert for St. Ann's Church, Brooklyn. The engagements for this concert were extravagant, and as it was financially a failure, the orchestra men were not paid for their services. Under the rules of their "Protective Union" they are forbidden, in such a case, to play again under the same conductor. The same men came to play at our rehearsal, and finding that Mr. Morgan was to conduct, every man put up his instrument and departed. Great was the dismay, but something had to be done; an extra rehearsal was arranged for the next day, and in the intervening hours Mr. Morgan collected a scratch orchestra which did its work very well, so that few persons were aware of any trouble. Our practice is to engage, as far as possible, men from one organization, accustomed to playing together: this obviously tends to produce smoothness in

performance. The music which we sing presents no difficulty to men who play Wagner and Liszt all the time: they take it easily at sight, and only occasionally do we have to repeat a passage; the object of the rehearsal being to secure a good understanding in the matters of "tempi" and attack.

There has often been difficulty in providing a harp; there are probably not more than six professional harpists in this city now, and fifteen years ago there were less. In 1869 I could find only one, Mr. Toulmin, and he was lent as a great favor by St. Thomas' Church for our Ascension Day service. The harpist, on this account, can command a large fee. On a later occasion I found an amateur, who "thought he could do it," but got so hopelessly bewildered when the moment for his first chord came that he had to be excused from further efforts. Most of the harpists are English or Welsh; fifty years ago the harp was a fashionable instrument for ladies, and was much cultivated, but it has gone out of fashion.

The Offertory on Ascension Day, 1872, consisted of the two "Achieved" choruses, with the intervening trio, from the "Creation." The principal tenor was Mr. J. A. Kamping; Mr. Remmertz was specially engaged as basso, and the treble solos were divided between Finger and Reed. Excepting the Offertory, there was nothing new on this or the two following festivals.

On Trinity Sunday, F. W. Thursch's name appears as alto soloist; and in February, Victor Baier's among the junior trebles. Baier had, in 1876, worked his way up to first place, which he held for about a year, until his voice failed. His name has now to be added to the list of choir boys who have distinguished themselves as organists; and in encouraging and assisting Mr. Baier

in his musical studies I feel that I did a good work, and have been rewarded by his success and by his faithful support since we have been associated at the organs of Trinity Church.

There were changes among the men this summer; several new, though now well-known, names appeared. First, Mr. Malin, famous for punctuality: when Mr. Malin appeared, walking up the aisle for rehearsal, there could be no doubt that the hour had come, as well as the man. Mr. Malin did good work in the choir, remaining for fifteen years; then the claims of family and business deprived us of his services for a time; they were happily resumed in 1891. About the same time came Mr. Forster, tenor, who, after singing for a year, left for fresh fields; returning for good, in every sense of the word, in 1881; as an efficient and faithful member of the choir Mr. Forster could hardly be replaced.

The new music of the year comprised three Morning, two Communion, and one Evening Service; four English and three German anthems.

The evening Canticles were still chanted, except in festival seasons; the "old chant" Gloria in Excelsis still used in Advent, Lent, and the summer months. The gradual elimination of this relic of primeval Church music furnishes a good scale of measurement in musical progress, and in this capacity it will still appear for some time.

XXX

1872–1873

At the end of September occurred the death of the Rev. Dr. Vinton. The funeral service was held at Trinity Church, with the usual music, Croft and Purcell, and on the following Sunday a memorial sermon was delivered. The anthem was "Come unto me, all ye that travail," by Stafford Smith, and the afternoon anthem, "Abide with me," by Sterndale Bennett.

Dr. Vinton impressed his views very firmly on the services and music of Trinity Church: if one was inclined to differ from them, one had to give way, and that promptly. Remonstrance was generally useless, although I contrived to resist or evade his expressed desire to have Jackson's Service in F sung. And in 1867, when I was carrying on the daily choral service, the Doctor ordered that all the boys of the regular choir should be compelled to sing at those services. This was impracticable then, as now, under existing arrangements, but the Doctor insisted; after a while he got tired of the subject, and finally told me to do as I pleased in the matter. Dr. Vinton's experience at West Point and in the army had made him a strict disciplinarian: he graduated at West Point at the head of his class; afterwards studied law and was admitted to the bar; was in active service in the Creek war in 1836, and then entered the Theological Seminary. A brilliant career, which included also the offer of a Bishopric: and he may be forgiven for admiring Jackson in F and for being sometimes peremptory.

In October, 1872, we were singing a Morning Service by Dr. Tuckerman, which was much liked. He was

a disciple of Dr. Hodges, took his degree in England, and in style followed the cathedral composers, with a certain infusion of modern harmony. This service was sung on nine consecutive Sundays.

It was our custom to produce on Christmas Day a new Mass which was repeated on Easter and Trinity Sundays, Gounod being used for Ascension and Whitsundays. This year the new Mass was Hummel in E♭, the most intricate that we had yet attempted: solo and chorus parts are alike difficult, and it must be confessed that, at that time, the music was a little too much for us. Some dissatisfaction was expressed, and it was not attempted again for four years; then it was only partially successful, and was again laid aside for eight years, by which time, 1884, we were able to master the difficulties. At the first production in 1872, in addition to the four numbers usually given, the Benedictus was sung entire at the Offertory, and shared the fate of the rest.

Easter Day, 1873, was an unfortunate occasion: there was an epidemic of colds, and the principal boys were absent. At the High Celebration the treble solos were taken by tenors, or by junior boys; we had the greatest difficulty in getting through the music, which was however all sung, after a fashion. The Mass was Haydn No. 1; anthems as in the previous year.

Since the division of the services, Morning Prayer on the festivals had been sung at 9 A.M. by a small choir; attendance was voluntary, as the choir engagements provided for two services only. On this Easter Day the singing at Morning Prayer was so bad that on all festivals afterwards no music was attempted. Two elaborate services in one day are as much as boys can well stand; and it is necessary that they should be in

good condition if the principal service is to be well sung.

Let us pass on to Ascension Day, by which time the boys had recovered, and the entire service was in consequence well sung. The Offertory was Handel's 6th Chandos Anthem. These compositions derive their title from the Duke of Chandos, a wealthy English nobleman whose title is now extinct, and whose splendid residence has entirely disappeared. The Duke maintained an efficient choir for his private chapel, and secured the services of Handel as choirmaster. The composer wrote for this chapel a set of twelve anthems, known as the Chandos Anthems; they are of larger design than ordinary anthems, and of considerable difficulty. The sixth contains eight numbers, of which we sang five. The original accompaniments were for stringed instruments only; but parts for other instruments have been added to the four which have been republished.

The choir on this day numbered thirty-six and included Mr. Remmertz; the orchestra also consisted of thirty-six men, besides a harpist in the chancel. Mr. Morgan directed the orchestra for the last time; his health had been failing, and Mr. Carter, who played on the large organ at this service, was engaged to supply his place temporarily. He was finally ordered to California, and Mr. Carter was appointed associate organist.

Henry Carter, born in London in 1837, was the third of four brothers, all prominent musicians. At the age of nine he was organist at Northchurch, Herts, England; afterwards at Newington Butts, London. He studied under Sir John Goss, Steggall, Pauer, Hiller, Haupt, Kiel, and Sir W. Sterndale-Bennett. In 1854 Mr. Carter came over to Canada, and was appointed organist of



HENRY CARTER,
Associate Organist,
1873—1879.

Quebec Cathedral; his older brother was already organist of Toronto Cathedral, and it happened shortly afterwards that the music of all three Canadian cathedrals was directed by the three brothers, George Carter being at Montreal. Mr. H. Carter conducted the first oratorio performed in Canada, and was afterwards organist at the Church of the Advent, Boston, and St. Stephen's, Providence, R. I., from which place he came to New York. Mr. Carter has composed an orchestral anthem of large dimensions, four string quartets, organ music, etc., etc. His playing is characterized by a fine technique and great finish.

On June 17th a testimonial concert was given for Mr. Morgan's benefit, chiefly through the exertions of Mr. Carter. The first part consisted of Weber's Mass in G, sung by members of the Church Music Association, conducted by C. E. Horsley, and accompanied on the organ by Mr. Carter. In the second part, Trinity Church choir sang Goss's "Wilderness"; there were organ solos by G. W. Morgan and myself, vocal solos, and the Hallelujah Chorus for finale.

During the year 1872–73 the solo bass was Mr. Fleming, a good and reliable singer, whose retirement in May, 1873, was caused by the Friday rehearsal. He was succeeded by Mr. Cross. Mr. Fleming secured a similar position at Trinity Chapel, where he remained several years. The Rev. G. H. Sterling was at this time a valued member of the choir, remaining five years. In June, 1873, Mr. Farr made his appearance as tenor soloist, continuing for five years, and after an interval of ten years returning to us in 1888.

The full choir rehearsal on Friday afternoon has been, and still is, a source of trouble with choir members who

are engaged in other business; the arrangement dates from time immemorial, and is for the benefit of the boys, who come from distant points, and cannot well be taken from home at night. The rehearsal used to be held in church, and often in presence of a small audience; a practice without precedent, and often inconvenient. More thorough work can be done in a small room, where faults are easily noticed, and not swallowed up in the reverberations of a large empty building.

The annual excursions of the choirs of the Parish were resumed this year, and continued regularly until 1889. There had been several previously in the sixties, managed entirely by Dr. Pech, organist of St. John's and senior organist in the Parish. Under the new plan now inaugurated, the general management was shared by all the organists; the details of arrangement being at first placed in the hands of each organist in turn. Proper accounts were kept and duly audited, Dr. Gilbert acting as secretary and myself as treasurer. To suit all ages and conditions, men, women, and children, it was agreed that the plan should include—first, an excursion on the water; second, ample time for boys' games and other amusements at some country place or excursion grove; third, music, with opportunities for dancing in the evening; and, fourth, an ample supply of provisions. The Vestry appropriated $500 yearly for this excursion, an amount which allowed the arrangements to be carried out on a liberal scale. The excursions were continued, with occasional slight modifications in management, for seventeen years, and then given up.

The year 1872–73 was not one of our good years; the new music, four Services and six anthems, was up to the usual standard in quality, but there were too many bad

services. In speaking of bad services it must not be inferred that there was actually a breakdown or perhaps even any noticeable confusion; but that, from a critical point of view, the singing was more or less below the average.

XXXI

1873–1874

A much better account can be given of the following year; in the three months preceding Advent twelve important solo anthems were sung, four of which—by Purcell, Wesley, Stainer, and Spohr—were new. The choir was in very good condition as regards boys and men. The leading trebles were Finger, Myrth, Terry, Keller, Pickslay, Baier.

The annual meetings of the choirs of Trinity Parish were inaugurated in November of this year, with a service at Trinity Chapel, directed by Dr. Gilbert. The music was exclusively English, the anthems being by Tye, Purcell, Croft, W. Hayes, and Dr. Gilbert. These meetings have been the means of introducing and bringing into use many fine and interesting works, and have afforded opportunities for hearing good Church music sung by a comparatively large choir. The first anthem on the list at this meeting has been sung at Trinity Church over forty times since.

The music of Christmas Day, 1873, was all new—Mozart's 1st Mass, a work of about the same dimensions as the 2d, sung in 1871; of no great difficulty, but containing a stately Creed and some fine passages in the Gloria—for Introit, an adaptation from the Kyrie and

Dona of the same Mass, the music of which is so jubilant that it fits the adapted words, "Christ is born in Bethlehem," better than the original setting, "Lord have mercy" and "Grant us Thy peace"—for Offertory, the Benedictus from Beethoven's Mass in C. The "Agnus" in Mozart's Mass, solo throughout, was beautifully sung by Morris Keller, who had a particularly sweet and sympathetic voice. An Evening Service by J. H. Cornell, sung on the following Sundays, excited some interest; it is a spirited setting, with the fine harmonic combinations and close adherence to the text characteristic of this composer.

In January, 1874, we had for the first time Hiller's setting of Psalm 125, "All they that trust," and the first number of Mendelssohn's Psalm 42, "As the hart pants." In March was commenced the practice of singing "Magnificat" at close of the service on the first Sunday of every month; at first a simple unison setting by Macfarren was used.

Until 1881 there was, on Wednesdays and Fridays in Lent and every day in Holy Week, a service at eleven, attended by the organist and boys. The service consisted of Processionals, Morning Prayer, Litany, and Psalm 130, with the addition of a Celebration of Holy Communion in Holy Week. In 1874, to make the services of Holy Week more impressive, sufficient men were engaged to form a complete, though small, choir. This arrangement, first provided for by a member of the congregation, was, in the following year, adopted by the Vestry and made permanent. In 1881 the music at Wednesday and Friday services was given up; Morning Prayer dropped from the Holy Week services, and said earlier without music, the object being to induce a larger attendance by shortening the service. I note also that in Holy Week,

1874, Gloria Patri was omitted as far as possible, and that on Good Friday there were no Processionals.

Easter Day, 1874, the anthems were new, and both by Handel; the Introit consisting of the first two choruses from "Saul"—"How excellent" and "Hallelujah"; the Offertory, another of the Chandos Anthems, No. 12. This is less interesting than the 6th, previously sung, and has not been repeated.

Ascension Day, 1874, was a grand occasion, and the service of that day lives in my memory as the finest that we have ever had. The choir was increased to 40 voices by the engagement of eleven extra singers—2 trebles, 1 alto, 2 tenors, and 6 basses; some additional temporary desks being put up. The orchestra numbered 36, including a harp in the chancel, which was used in both anthems, as well as in the Creed, Agnus, and Gloria. The Mass was, as usual, Gounod's St. Cecilia; the Sanctus sung by the Rev. W. H. Cooke. The opening anthem, Mendelssohn's 98th Psalm, is a large work in four movements, of which the first two are double choruses without accompaniment. In these the time and pitch were kept with accuracy, and the final chorus, with accompaniment of orchestra, was very effective. This work was composed for a festival service in Berlin Cathedral, New Year's day, 1844. The offertory was Barnby's "King all glorious," solos by Messrs. Farr and Cross; other soloists during the day were Keller, Terry, Baier, Pickslay, Leidel (trebles), Smedley (alto), McPherson (tenor), Dunkinson (bass). In correctness, precision, and spirit this service has never since been surpassed, or, indeed, equaled.

The offertory on Trinity Sunday must be mentioned on account of the brilliant singing of Henry Leidel, a boy

with a voice of remarkable compass and power. It consisted of a solo and choruses, including the Hallelujah, from Beethoven's "Engedi"; the solo is long, difficult, and runs up to D in alt. To have accomplished this successfully, accompanied by a distant orchestra, is no small feat for a boy; and it was well done. Some rapid runs were modified or omitted; but, with this exception, every note was sung in the entire selection, of which the chorus part is also very exacting.

The year just described was remarkable for the quantity and quality of the music sung, as well as for the general excellence of the choir work. New anthems by the following composers were given: Handel, Mozart, Beethoven, Mendelssohn, Spohr, Hiller, Gounod, Purcell, Wesley, Stainer—fifteen anthems and five Services. The trebles were unusually good, and included six good solo boys; on two consecutive Sundays in Lent the "Angel Trio" from Elijah was sung, each time with a different set of boys. The other departments were no less efficient; and I think that the entire choir of this, our most brilliant year, should be recorded.

	Treble.	
Finger	Pickslay	J. Bishop
Keller	Gough	J. Irvine
Leidel	Baker	Beylick
Baier	E. Schmitt	Drew
Terry	Siemon	B. Coombe
Alto.	*Tenor.*	*Bass.*
Smedley	Farr	Cross
Malin	Coombe	Dunkinson
Boys { Ward	Lindig	Sterling
Boys { Haven	Livingston	Rawlins
	McPherson	Zingsheim
	Dewey	Armstrong
		Prentice

Although there was a variety of anthem music sung during this year, the Service music was changed only with the season. Smart's Communion Service in F was sung for two months in Trinity season, then at Epiphany, and again after Easter—twenty-two times in seven months; a unison Service in Advent, and Plainsong in Lent. On Saints' Days the Communion Service was always Tours in F.

In June, Mr. Cross, solo bass, returned to England. Before his departure, a farewell concert was given him by Trinity Church choir at Association Hall; the choir sang three of their best anthems, also "The marvelous work" with solo by Leidel, and two secular pieces. There were other attractions, but the audience was very small.

XXXII

1874–1875

In October a junior choir boy, Gideon L. Drew, died from injuries received in getting off a ferryboat. The family attended Trinity Church, and the boy was, from his amiable disposition, a general favorite. He was buried at Greenwood, after a full choral service at the Church, at which six Clergy and nearly the whole choir officiated, with both organists. Six retired choir boys acted as pall bearers; and the coffin was covered with flowers by the organist and boys, all of whom accompanied the remains to the cemetery. A similar service was held in the following Spring at the funeral of another junior boy, Robert Baier.

The choir festival of this year was held at St. John's

Chapel, and directed by C. E. Horsley. The music was again entirely English, including compositions by Gibbons, Aldrich, Boyce, Crotch, Sterndale-Bennett, and Horsley. At these meetings the anthems have always been arranged in chronological order, beginning with an example from the earliest English composers. The most interesting novelties on this occasion were the anthems of Gibbons and Bennett. Horsley's anthem was a well-written, but very long, work in the style of Mendelssohn.

During Advent the services were accompanied on the large organ: as the chancel organ was taken to pieces, and then fitted with new action.

On Christmas Day, 1874, the new Mass was Schubert in B♭; the first by that composer which we took up. Being very melodious and simple in construction, it was well suited for our use, and gave great satisfaction. In the offertory, venturing on different ground, we were much less successful. For this, a selection was made from Bach's Christmas Oratorio, consisting of a short portion of the Pastoral Symphony, two Chorales, some Recitative, and one large Chorus. It was our first attempt at Bach's music, and was unfortunate. A banner was carried in procession for the first time: one of the Sunday-school banners being borrowed for the purpose.

From Septuagesima to the end of Lent the offertory was Redhead's setting of "Holy Offerings." A copy of this Hymn was brought from England by one of the vestrymen and given to me. It was received with extraordinary favor by our congregation; and has made its way, words and music, all over the country.

In Lent, 1875, some good anthems were sung—"By the waters of Babylon" (Boyce); "Lord, how long," from Psalm 13 (Mendelssohn), solo by James Ward, a

boy with a fine resonant alto voice; "Hear my prayer" (Mendelssohn), solo by Leidel, and previously by V. Baier; the last chorus of Bach's "St. Matthew Passion"; and on Good Friday, Mendelssohn's 22d Psalm: the last two being new, and for double chorus.

The Easter anthems were new—the Introit a chorus from Handel's Belshazzar; the offertory, Psalm 100, by V. Lachner, a light and agreeable composition which we have many times used since then; the solos were taken by J. Pickslay, who was developing a voice of good quality, and Mr. Farr. The Schubert Mass was repeated, and the music went off well.

But days would come when a soloist would be ill, the boys flat, and, from one cause or another, nothing would be satisfactory. Such a day came on the first Sunday after Easter; when a Hymn was substituted for anthem, Gloria in Excelsis was chanted, and the music throughout the day was spiritless and poor. Possibly April weather affected the choir; at all events there was soon a reaction; and the Ascension Day service, if not equal to that of the previous year, was well up to the average. In Easter season we sang a new Te Deum by F. A. Mann, which is recorded as bad every time: the music is so full of changes, both in time and in combination of voices, that the singers seemed all the time uncertain of what they had to do next. Although troublesome, this Te Deum is effective at many points; and at a later period we made a good thing of it.

On Ascension Day, 1875, the procession passed down the south aisle and up the centre, singing, with organ accompaniment, Barnby's stirring Hymn, "We march to victory"; on previous anniversaries the choir had proceeded direct to their places, singing an ordinary short

Hymn. The offertory consisted of five numbers from Hiller's "Song of victory," a work full of originality and power, written to commemorate, from the German point of view, the close of the German-French war in 1870. Gounod, at the same period, gave expression to the feelings of the French nation in a setting of "De profundis."

Among the soloists on Ascension Day the name of Mr. Henry Price first appears, he having entered the choir on the 1st of May. Mr. Price has retained the position of solo bass ever since; and it is not too much to say that his excellent voice and fine method have made his solos one of the chief attractions of our music.

The Ascension Day services, with the dinner following, were occasions of much enthusiasm and excitement; at one of them a member of the choir, Mr. F. Keppel, produced some verses, three stanzas of which I shall preserve from oblivion by inserting here:

THE CHORISTER'S JUBILEE

Ascension Day with Spring comes sharp,
  Farewell to Winter's blue nose,
Welcome to orchestra and harp,
  And "Solemn Mass" of Gounod's.

This day of flowers, and lights, and sound,
  We soldiers take possession,
And "march to victory" round and round,
  All in a long procession.

Hail to the day! hail to the time!
  (Each cassock like a sack on us.)
All hail to Music, grand, sublime!
  She never will "go back on us."

On Whitsun Day there was a novelty, in the shape of a motet by Haydn. This piece, originally set to Latin words, "Insanæ et vanæ curæ," has been three times provided with English words; our version, "Let God arise," was made by myself for this occasion. The words generally sung, "Distracted with care and anguish," although following the original, are less fitted for Church use.

Stainer's splendid anthem, "I saw the Lord," was sung for the first time on Trinity Sunday. Stainer's music, always closely fitting the words, always attractive and agreeable to sing, here reaches inspiration, and a grander illustration of the text, within the limits of an English anthem, seems impossible. The anthem was scored for orchestra, with a short introduction, by John P. Morgan, who was at this time at Santa Barbara, still working, though he never recovered his health.

The new Hymnal was taken permanently into use on this day, Trinity Sunday, 1875, and has been used exclusively ever since. The book was first issued in 1872, but afterwards received some corrections and additions; as soon as finally authorized by the General Convention, it was adopted here, displacing Hymns Ancient and Modern.

The new music introduced during the year 1874–75 comprised nine English anthems, by Aldrich, Sterndale-Bennett, Stainer (2), Barnby, Benedict, Reay (2), and Gadsby; nine German anthems, by Handel, Bach (2), Haydn, Mendelssohn (3), Hiller, Lachner; 2 Morning, 2 Communion, and 1 Evening Services.

XXXIII

1875–1876

In July, 1875, occurred the funeral of Mr. George T. Strong, Senior Warden and Comptroller of the Parish, and a distinguished amateur of music. Mr. Strong took much interest in the music of the Parish, and was a regular attendant at Trinity Church, although he disliked English music, and used to say that it had no meaning. His models were Haydn and Mozart; and on returning from a trip to England he brought two volumes of adaptations (Pratt) from the masses of these composers, which he presented to the choir library. They have not been used, for these adaptations are now out of date and useless, though they were at one time sung in the English cathedrals, and served to make known the Mass music of Haydn and Mozart in the only way then possible.

At the funeral service, in response to a request from the family for something by Mozart, the "Agnus" from his first Mass was sung by Morris Keller after the lesson; in other respects the music was as usual.

Mr. Strong had been an active supporter of the Government during the war, and his funeral was attended by President Grant and many other distinguished persons. The President entered by the choir door, passing between two lines of the choir in cassocks, and was conducted, looking very uncomfortable, to a seat in the clergy room, where he remained for a few minutes before the service. While sitting there he was approached by Mr. Clarke, sexton of Trinity Chapel, who seized him by both hands and fervently blessed him. The President

appeared to be much impressed, and it was afterwards learned that he took Mr. Clarke for the late Bishop Potter.

In memory of Mr. Strong, Spohr's quartet, "Blest are the departed," was the first anthem sung at the choir festival in November. This took place at St. Paul's Chapel, and was directed by J. H. Cornell, then organist; the St. Paul's choir occupying their usual places in the organ gallery, and the other choirs extended in double or triple lines for about half the length of the north and south galleries. A procession was impossible, so no processional was sung, and no surplices worn. The anthems, after the first, were of the English school, by Creyghton, Greene, Wesley, Ouseley, and Cornell. Mr. Cornell's anthem has a beautiful flowing quartet, contrasting well with declamatory choruses.

In October, the Sanctus and Gloria from Schubert's Mass in C were sung several times, but transposed into the key of B♭; also a new anthem by Gounod, "Sing praises unto the Lord," composed during his residence in London. It is similar in plan and style to Mr. Cornell's anthem, just described—two declamatory choruses separated by a melodious quartet. Gounod's choruses are perhaps the more interesting of the two; but his quartet is not equal to Cornell's.

The service of Christmas Day can be referred to with much satisfaction. The music was all new and specially attractive, as frequent repetitions have proved. The new Mass was Weber in E♭, a work of much beauty, and fairly ecclesiastical in character, which cannot be said of his other, and more popular, Mass in G. The anthem was, "O sing to God," by Gounod, sung throughout by boys' voices, the solos being taken by Pickslay and Ward. Music for children's voices has always seemed to me

especially fitting for the Christmas season; and the same idea may possibly have been in Gounod's mind. This anthem has been arranged for mixed voices, and frequently sung in that shape, but the true effect is lost. The offertory on Christmas Day, Gade's Cantata, "Heilige nacht," was heard for the first time with English words, which were written for us by F. W. Rosier. The solos, all for alto or mezzo-soprano voice, were divided between Mr. Smedley and Victor Baier. Considering the great beauty of this composition, it is remarkable that it has been so little used; for although the choruses are in eight parts, the individual parts are easy to read and sing. Both anthems, Gounod and Gade, provide much employment for the harp; fortunately we had one on this day, in addition to the usual orchestra, and a new effect was given to the processional, "Come, all ye faithful," by a harp accompaniment to the third stanza, and orchestral accompaniment to the last. From this year the afternoon service on Christmas Day was said without music.

During Epiphany season, 1876, Wesley's great anthem, "The wilderness," was sung twice; the second time with much success. It is too difficult to be often attempted, but has been given once since, in 1886.

1876 was the Centennial year of the United States, and on that account the national anniversaries received special attention at Trinity Church, beginning with Washington's Birthday. The observance of that day, given up in 1872, was resumed for this year only. The service included Processional Hymns 307 and 406, Psalms for the day, Benedicite and Jubilate; for anthem, No. 2 of Hiller's "Song of victory," solo by J. Irvine, followed by the "Hallelujah" of Beethoven; an address by the Rector, after which was sung the Te Deum to the music

of F. A. Mann. The entire choir attended, numbering 32, and the instrumental accompaniment was furnished by the organs.

The more important celebration of the year was reserved for the fourth of July, but before proceeding to describe that, some intervening events of interest may be noticed; and first, the funeral service of C. E. Horsley, organist of St. John's Chapel, which was held at Trinity Church on the 2d of March. Deputations from all the choirs of the Parish assisted; the choir of St. John's surrounded the coffin, just outside the chancel, and took no part in the singing. In the chancel were the choirs of Trinity Chapel and Trinity Church, with the men of St. Paul's choir. The Rector officiated, assisted by seven of the parish Clergy. The Croft-Purcell Service was sung by our choir alone; the "anthem" and hymns by the united choirs. There was a very large attendance of musicians and other friends of the deceased organist.

Charles Edward Horsley was a distinguished English musician and composer, and came of a talented family. His father, William Horsley, was a well-known composer of glees, some of which are still popular; and his uncle was a painter, of national reputation. C. E. Horsley composed oratorios, chamber music, etc., etc., of which much has been published. He was a pupil of Mendelssohn, with whom the Horsley family were on intimate terms.

In Lent, Purcell's Benedicite was sung five times; as it requires two quintets, ten solo voices, besides the chorus, it is not a work to be lightly undertaken. The plainsong responses were also taken into use for the penitential season.

On Easter Day we had a new anthem, written spe-

cially for us by C. E. Horsley—his last composition; in fact, he completed only the vocal score, the orchestration being supplied, at his request, by Caryl Florio. The anthem consisted of a stately introduction, with a long fugue; it was found rather heavy, and was not a success; though the service of that day was, on the whole, a good one.

On Ascension Day the favorite processional march, "O Zion, blest city," from Dr. Hiles' "Crusaders," was first sung; it has had many repetitions, and has been taken up in many other places. The opening anthem was Handel's double chorus from Solomon, "Your harps and cymbals raise"; and the offertory, Mendelssohn's Psalm 114, a long and difficult work, also for double chorus throughout. The two anthems were quite a serious undertaking for a choir of thirty-seven voices; but we appear to have been fairly successful with them, at all events we got through to our own satisfaction.

Whitsunday the offertory was Spohr's Psalm 84, "How lovely are Thy dwellings," which was new, except the first number. The solos were taken by Victor Baier, Messrs. Smedley, Farr, and Dunkinson; and the entire work received a good and effective interpretation, especially the third number, which requires good singing to be at all acceptable, and is in an unusual form; a bass solo in the lower register throughout, and trio for treble, alto, and tenor. Only at the close are the four voices heard together; the bass voice sustains the lowest part in the harmony, which is filled up by the wood-wind instruments. The other three voices, generally in the high registers, then have a flowing melody, treated in the manner of a fugue, and with an independent contrapuntal accompaniment by the strings. This antiphonal

effect is repeated twice in varied form; and finally, in a kind of coda, the four voices are combined: a most interesting and original movement.

XXXIV

1876

We come now to the celebration of the 100th anniversary of the Declaration of Independence, July 4, 1876. For this occasion the Vestry desired as grand a service as could be had, the chief feature of which was to be a Te Deum on a large scale, with orchestral accompaniment; for the cost of this service an appropriation of $500 was made. The selection of the music was a matter for long consideration: for a national festival it was most desirable that at least some portion of the music should be of native production; to carry out this idea Mr. J. H. Cornell consented to furnish an anthem with organ accompaniment. Mr. F. Rietzel also composed for the occasion a march for orchestra, which was played at close of the service.

For the most important feature of the service a large number of Te Deums, German, French, and English, were examined; and finally Sullivan's was selected as possessing the requisite elements of sufficient dignity combined with popular features. This composition contains seven numbers, and takes about thirty-five minutes in performance. St. Ann's tune is used as a principal theme, being prominent especially in the last number; and the 1st Gregorian Tone is the chief subject of the third number, "The glorious company." There are two important solos, both for soprano voice; one, in which the chorus

is combined with solo, the other sustained throughout by the single voice. The first and last numbers have each a fugue, but neither is worked out at such a length as to become tiresome to the listener. In the last number a military band is introduced; and at this point a very dramatic effect was produced at the first performance of the work, in England, by the band being heard marching up from a distant point. It was not possible to produce that effect in our service, but the parts for military band were played by the wind instruments of the orchestra. This Te Deum was written to celebrate the recovery of the Prince of Wales from a serious illness, and was first performed at the Crystal Palace, Sydenham, on the 1st of May, 1872.

The orchestra at our service numbered thirty-six; the only addition to the usual force consisting of a bass Tuba. The choir numbered forty-three—20 trebles, 7 altos, 8 tenors, 8 basses—and included the regular choir of thirty voices, three boys and two men from St. John's Chapel, four basses and four tenors (Messrs. F. Harvey, Ellard, O'Reilly, and Macpherson) from other choirs. The orchestra was directed by Mr. Carter, and Mr. Le Jeune officiated at the large organ.

The most important solo in the Te Deum was assigned to Mr. F. Harvey, tenor; it requires a voice of large compass and power, and would have proved rather a strain upon a boy under the circumstances. The other important solo, "To Thee, Cherubim," was sung by H. Bernard Coombe, soprano, whose voice was at that time in fine condition, and whose singing in this number left nothing to be desired. A third and short solo was taken by Victor Baier, then leader of the trebles.

Mr. Cornell's anthem consisted of an opening chorus,

trio, recitative sung by Mr. Macpherson, tenor; and a closing chorus founded on the 8th Gregorian tone, all the movements being short.

The complete programme for the day was as follows:

7.30. CELEBRATION OF HOLY COMMUNION
9. MORNING PRAYER. } without music.

SPECIAL SERVICE AT 11 A.M.

PROCESSIONAL HYMN 307.—"Before the Lord we bow."
PSALM 145.—Chant.
LESSON.—Isaiah 55.
JUBILATE. . . . . *Smart in G*
APOSTLES' CREED.
VERSICLES and RESPONSES, adapted from the English Prayer Book.
COLLECTS.
ANTHEM.—Isaiah xxvi, Verses 1, 12, 15 . . . . *J. H. Cornell*
Joel ii, Verses 21, 26.
Isaiah xii, Verses 4, 5.

In that day shall this song be sung in the land: We have a strong city; Salvation will GOD appoint for walls and bulwarks.

LORD, Thou wilt ordain peace for us: for Thou also hast wrought all our works in us.

Thou hast increased the nation, O LORD, Thou hast increased the nation: Thou art glorified: Thou hast removed it far unto all the ends of the earth.

Fear not O land, be glad and rejoice; for the LORD will do great things.

And ye shall eat in plenty and be satisfied, and praise the name of the LORD your God, that hath dealt wondrously with you; and ye shall know that I am the LORD your GOD, and none else.

And in that day shall ye say: Praise the LORD, call upon His Name, declare His doings among the people; make mention that His name is exalted.

Sing unto the LORD, for He hath done excellent things: this is known in all the earth.

ADDRESS, by the Rector.

TE DEUM . . . . . *Sullivan*
BENEDICTION, by the Right Rev. the Bishop of New York.
RECESSIONAL HYMN 308.—"Lord God, we worship Thee."
VOLUNTARY.—Centennial March . . . . . *Rietzel*

My record states that the music was well sung throughout; and on this point I may quote from the Year Book of 1877: "The performance of this Te Deum by full choir, soloists, organs and orchestra, was all that was to be expected or could have been wished. . . . The effect was suddenly enhanced, and rendered inexpressibly grand by the sound of the noon-day salute from the forts and men-of-war in the harbour, the roar of the heavy artillery beginning as the choir reached the words 'Heaven and earth are full of the Majesty of Thy glory,' and so continuing in an accompaniment like muffled thunder far along the course of the all but inspired words of that grandest of all hymns of the Church."

This service was not attended by any Government officials, either National, State, or Municipal; it was, however, a worthy celebration of the Nation's anniversary, and was an event to be remembered with pleasure and pride by all who took part.

During the year thus brilliantly closed the new music produced was above the average as regards quantity and importance. The new anthems were:

MENDELSSOHN.—Psalm 114.
SPOHR.—Psalm 84.
GADE.—Christmas Cantata.
GOUNOD.—"O sing to God."
WESLEY.—"The wilderness."
HORSLEY.—"Now is come salvation."
with ten others.

Of the six new Services, Weber's Mass in E♭ and Purcell's Benedicite were the most important.

The Year Book for 1876 gives some particulars of the music of Trinity Church, which may here be summarized, after careful revision and correction:

"During the year from Advent 1874 to Advent 1875, there were sung 25 different Services and 72 different anthems—

18 English Services.
5 German " (Masses).
2 Plain song "
40 English anthems.
29 German " (Oratorio selections).
3 Gounod "

Counting repetitions, there were 173 anthems sung in the twelve months, averaging over 14 for each month.

From Ascension Day, 1870, to the summer of 1876, there had been 32 orchestral services; at which had been sung 7 Masses, 32 anthems and 1 Te Deum.

The choir library is stated to contain at that time:

61 Services, with vocal parts.
187 Anthems " "
30 Orchestral scores.
12 volumes, Anthems and Services.
70 Single copies.

This represents the accumulations of ten years, as in 1866 there was nothing.

Among the boys, Morris Keller, last mentioned as leader, retired in August, 1875, and was succeeded by Leidel, who reigned for two months only, J. Pickslay for five months, and in February, 1876, by Victor Baier, who held the post for a year and a half. Alto boys were

James Ward and Warren Hedden, both clever boys with good voices; Ward had the best voice and Hedden the most talent. With Messrs. Smedley and Malin the alto department was in good condition. Tenors were Messrs. Farr, Coombe, Lindig, Livingston, and Thursch, four of whom had previously served as trebles or altos or both in succession; the basses were Messrs. Price, Dunkinson, Sterling, and Zingsheim.

XXXV

1876–1877

On recommencing work the choir was called upon to take part at the ceremony of laying the foundation stone of St. Augustine's Chapel, in Houston Street, on the 2d of September.

The choirs of Trinity, St. John's, and St. Augustine's Chapels and of Trinity Church were combined on this occasion, all assembling in the room in the Bowery where services had for some time been held. After being vested, the Clergy and choirs marched in procession, each choir with its banner, to the site in Houston Street.

The musical part of the service consisted of Psalm 122 and the anthem at Institution of Ministers, to chants; Tallis' responses, two hymns, and Gloria in Excelsis to the Old Chant. There had been no united rehearsal, and the singing was very rough; a year later our choir sang at the consecration of the completed chapel.

The annual service by the combined choirs of the Parish was held this year at Trinity Chapel, under the di-

rection of Dr. Gilbert: all the music was English; the anthems being by Farrant, Clarke, Boyce, Leslie, Best, and Dr. Gilbert.

In Advent an interesting novelty was part of Schumann's Advent Hymn, of which we sang about one third; the first three movements, treble solo and chorus, and a little of the finale. This very interesting work was composed in 1848, not long after "Paradise and the Peri."

On Christmas Day, 1876, the anthems were the same as in the year before; and the Mass was Hummel in E♭, which had been attempted without success in 1872. This time the chorus work seems to have been good, but the difficult solos did not receive justice: the Mass was again laid aside, and not repeated at Easter. Garrett's Evening Service in E♭, first sung on the following Sunday, has not lost its interest after fifteen years.

On Twelfth Night, January 6, 1877, a grand concert was given on behalf of St. Ignatius' Church, of which Dr. Ewer was then Rector. At this concert the combined choirs of Trinity Parish took part, by permission of the Rector, with Gilmore's band and Madame Pappenheim, a celebrated prima donna. The concert was held in the 22d Regiment armory in Fourteenth Street—an atrocious place to sing in, and only fit for a brass band.

The combined choirs sang a carol by Dr. E. G. Monk, "See the morning star," and a part-song by Calkin, "Up, brothers, up, the wind's in the north," the latter accompanied by the band. Trinity Church choir sang also Gade's cantata, "Heilige nacht," accompanied by the Gilmore band, string and wind, F. W. Thursch playing the harp part on a piano. It was intended that the solos in this cantata should be sung by James Ward, alto,

but his voice was failing, and they were assigned to Mr. Price, basso, who thereby gained the title of "the seraph in goloshes." The solos are supposed to be sung by a "seraph," and goloshes (English for rubbers or gums) were pretty generally in use that night, as the weather was bad.

In that vast room the singing of our choir made about as much effect on the listeners as a music box would in an ordinary room. The cause of charity was doubtless benefited by the exhibition of the Trinity Parish choirs in a concert room, if we may so call the huge armory, but from a musical point of view, the efforts of the choirs and work entailed on the choirmasters were thrown away.

Returning to our regular work, the next event of interest occurs in Lent, when the whole of the "Seven last words," set to music by Haydn, were sung; one number each Sunday afternoon, with the last on Good Friday. This work, in its original form, consisted of seven long movements in slow time, for orchestra alone: one to follow the recitation of each of the "Words" of our Saviour on the cross. It was composed by request for the Cathedral of Cadiz, Spain, where such an arrangement was a regular part of the functions of Holy Week. Haydn afterwards added parts for soli and chorus, and an intermezzo without words. This version was published in Germany in 1801, with German and Italian words; and in England in 1830, with Italian words. Both words and music, as now sung, are solemn and affecting; the music is difficult, but appropriate.

This year Benedicite was used exclusively in Lent, but Gloria in Excelsis was sung, except in Holy Week, to the "old chant." In the "Churchman's Choral Com-

panion," described earlier in this book, the "old chant" is ascribed to "R. Taylor, Edin. Coll."; it is not older, in my opinion, than the beginning of this century, and may have come from Scotland, passing through the arranging hands of R. Taylor, who was a New York musician of no great skill, judging from his work in the aforesaid book. It was formerly used for the Te Deum, as well as the Gloria in Excelsis.

On Easter Day, Schubert's Mass in F was sung for the first time; this was the first Mass composed by Schubert, in 1814, when he was only eighteen years old. It is one of his best, and abounds in beautiful melody and fine harmonic combinations. We had also, at the offertory, a new motet by Haydn, to which I set the words of the Easter anthem, "Christ our Passover"; it is a work little known and of no great value.

On Easter Monday the last service in the old choir was sung, for immediately afterwards the chancel was boarded up and extensive alterations begun. Temporary accommodation for officiating Clergy was made outside the barrier; but the choir was, on the following Sunday, relegated to the organ gallery, where the entire service was sung as usual, including processional hymns, though surplices were not worn. The duty of accompanying was shared by Mr. Carter and myself. This arrangement lasted for three Sundays only, after which the services were discontinued, and the church closed until June 29th, St. Peter's Day.

On this day there was a low Celebration at 7 A.M.; morning prayer at 9, without music; and at 11 a special Dedication service, with celebration of Holy Communion. The procession of Clergy and choir, with the Bishop of the Diocese, passed down the south aisle and up the cen-

tre, chanting Psalms 48 and 132. The remainder of the service was as follows:

LITANY.
VERSICLES AND RESPONSES } Dedication service.
COLLECTS }
HYMN 282.—"Christ is made the sure foundation."
KYRIE . . . . . *Schubert*
CREED.—Monotone.
HYMN 289.—"From that all dwell."
OFFERTORY.—"I was glad" . . . . . *Horsley*
SANCTUS AND GLORIA IN EXCELSIS, in F . . . *Schubert*
RECESSIONAL HYMN 431.—"Round the Lord, in glory seated."

The choir numbered thirty-four; in the Horsley anthem the solo part was taken by Mr. F. Harvey, specially engaged, and the quartet by Bernard Coombe, Messrs. Smedley, Harvey and Price; the quartet in Schubert's Gloria in Excelsis was the same, except that Mr. Farr was the tenor. I was absent, having only a few days before been disabled by an accident; and the entire service was accompanied on the great organ, a hazardous undertaking, which was skilfully carried out by Mr. Carter. The singing was good, and everything passed off well. In the afternoon there was a plain choral service, sung by the boys alone, F. W. Thursch accompanying on the chancel organ.

The services were continued the next day, Saturday, with a plain Celebration at 7; and at 11, morning prayer and Holy Communion, with a choir of twenty-nine. The music was again accompanied on the great organ alone, and consisted of processional hymns, Te Deum, and Jubilate to Calkin in B♭, Communion Service to Mozart No. 1; anthems were, "I will magnify" (Goss) and the first movement of Lachner's 100th Psalm. On the Sunday

this music was repeated, with the Horsley anthem in the afternoon.

The alterations in the chancel included new choir seats and desks, giving accommodation for about eight more singers; and the new buildings provided a convenient robing room, with ample closets for vestments. One can hardly imagine now the inconvenience and unpleasantness of the old arrangements, when the men had to robe in the little Hobart Chapel and the boys in the lobby, with a draft of cold air striking their defenseless heads whenever the door was opened; then to straggle in single file through the narrow passage to the Clergy side, reforming there as best they could. For seventeen years this was the weekly choir experience; even now we are hard pressed to accommodate a second choir, not having the advantage of adjoining schoolrooms, as in the other churches of the parish.

Considering that two months of services, including three festivals, were deducted from the year's work, the amount of new music makes a good showing—six Services and sixteen anthems. In the new anthems the German element slightly exceeds the English, and the same is true of the previous year. During the past year a number of new boys had entered the choir; among them were the brothers McGrayne, Charles Baier, H. L. Case, Oscar Schmitt, Handforth, James Hedden, and Faucon. Most of these afterwards distinguished themselves as soloists. On the first of August, Victor Baier retired from the post of leader, and was succeeded by John Bishop, who sang treble for nearly seven years. New basses of this period were Messrs. Wiltshire, Dear, and Palmer; and for a few months J. Kreuttner, an accomplished Bavarian musician and linguist, who had a store

of interesting reminiscences of Wagner, under whose direction he had sung at Munich.

In the spring of this year, 1877, the choir lost its faithful attendant, W. Halsey; many will remember the colored blower, who also had charge of what he called the "overplusses." Halsey had served in that capacity for about eighteen years, having been appointed by Dr. Cutler. A quaint specimen of humanity, though faithful and reliable, he was much missed; and at his funeral service in Trinity Church part of the choir attended and sang the "Anthem" and hymns. In June he was succeeded by A. Irvine, who has continued up to the present time.

"O brother with the supple spine,
How much we owe those bows of thine!
Without thine arm to lend the breeze,
How vain the fingers on the keys!
Tho' all unmatched the player's skill,
Those thousand throats were dumb and still.
Another's art may shape the tone,
The breath that fills it is thine own."

DR. O. W. HOLMES.

XXXVI

1877–1878

During July of this year, 1877, services were kept up at the regular standard; on the 8th, Mendelssohn's Te Deum and Jubilate, and a new Evening Service, Ouseley in A, were sung, with Crotch's anthem, "Sing we merrily." In August there was some relaxation, the usual summer practice of reduced choir and simple music being the rule.

By the middle of September the entire choir, thirty-three in number, was at work again; and in the eleven weeks before Advent some good anthems were sung, including three new ones.

On St. Andrew's Day a part of the choir, twenty-three voices, furnished the music at the consecration of St. Augustine's Chapel. The service, consisting of Morning Prayer and Holy Communion, was only partly choral; there was no processional, and responses and amens were sung only in the Communion Service. The entire programme was as follows:

VENITE.
PSALMS 84, 122, 132.
TE DEUM AND JUBILATE . . . . . *Boyce, in A*
INTROIT.—Hymn 278.
KYRIE AND SANCTUS . . . . . *Walter, in A*
HYMN 277.—Eucharistic Hymn 207.
OFFERTORY.—"How lovely are thy dwellings" . . . *Spohr*
GLORIA IN EXCELSIS . . . . . *Old chant*
RECESSIONAL HYMN 303.

The solo in the offertory was sung by H. Bernard Coombe.

The fifth annual service by the combined choirs took place at St. John's Chapel, and was directed by Mr. G. F. Le Jeune, who succeeded C. E. Horsley as organist. The music consisted of a new Communion Service by Mr. Le Jeune and four anthems by Farrant, Kent, Goss, and Stewart, respectively.

The service of Christmas Day, 1877, was held under changed conditions: the Rector and Vestry having decided that, from this time, the use of an orchestra was to be confined to Ascension Day; and that, on the other

festivals, the orchestral accompaniments were to be executed on the nave organ.

We had attained considerable success in combining orchestra and choir, separated by the length of the church; this was done by strict adherence to the rule that the two conductors must watch each other and be guided by the eye, not by the ear. This rule being observed, the sounds from the two ends of the church will be produced simultaneously, and will strike the ear simultaneously at a point about equidistant from each end. At all other points there must be a discrepancy in time, but it will be slight, and most noticeable at the points most distant from the "focus." The choir, being at the extreme distance, will feel the discrepancy most, and can avoid its influence only by carefully watching the conductor's baton. It is our aim at all times to "focus" the sounds from the combined organs and choir at about the centre of the church, in order to reduce the discrepancy to a minimum.

At the ordinary services, where there are no conductors, and the ear is the only guide, the difficulty becomes greater, and the burden of it falls most heavily on the organist in the gallery, not only because the choir is the more important element, but also because a body of singers without conductor is more unwieldy than an organ. The performer at the large organ must resolutely play a beat or so in advance of the sounds reaching him from the chancel; and after a passage played by the large organ alone, the choir must enter a little before the apparently right moment.

It will be plain from the above remarks that the chances were unfavorable for a good performance, for the first time, of Beethoven's Mass in C, which had been selected for Christmas Day. Probably simpler

music would have been chosen, but the change of service plan was not announced until preparations were well under way.

The service was a bad one; some parts, especially the Sanctus, nearly approached a complete breakdown, and the only redeeming feature was the offertory, "O sing to God," of Gounod. This being entirely sung by boys' voices, was probably accompanied on the chancel organ. The failure of the music generally was due, not to the unskilfulness of any of the participants, but to the attempt to sing difficult music under extra-hazardous conditions. The instructions were emphatic and distinct that the accompaniments should be played on the large organ, and that the usual method of accompanying would not be acceptable.

The choir this day numbered forty—3 additional tenors and 2 basses engaged for the service, and the regular choir of 16 men and 20 boys.

Epiphany was signalized by the introduction of the third and finest part of Gade's "Zion," a work of remarkable beauty and appropriateness. This part opens with a long barytone solo, "Merciful and tender is the Lord"; a chorus of trebles and altos then enters with the words, "Bethlehem, thou art not the least," followed by a long and powerful chorus in two movements. The musical themes are as beautiful as the treatment is interesting. This work was written for the Birmingham festival of 1876.

In March we lost the Rev. Dr. Ogilby, who died on the 25th of that month, sincerely mourned by all who had come under the influence of his kind heart and cheerful disposition. The funeral service was held at Trinity Church, with the usual music; and on the following Sun-

day, when a memorial sermon was delivered by the Rector, the anthems were "The souls of the righteous" (Macfarren) and "Blest are the departed" (Spohr), and in the afternoon Boyce's anthem, "If we believe," the duet for alto and bass sung by Messrs. Smedley and Price.

Dr. Ogilby was not a musical critic, and made no pretensions in that direction; but he always felt and showed great interest in the choir, collectively and individually. He had a strong sense of humor, and his witty sayings, delivered with a grave face and the well-known twinkle of the eye, were always effective. He did not spare himself, as the following anecdote will show. The Doctor lived on Staten Island; and as he was going home on the boat one Sunday, after preaching in the afternoon, it began to rain. A member of the choir, also on the boat, and anxious for the Doctor's comfort, came up and said, "O Doctor, I have been looking everywhere for a dry place on which you can sit." Quoth the Doctor, "Dry! Why I have my sermon in my pocket, and will sit on that."

On a very hot Sunday morning he called me into the Clergy room before service, and gravely said: "Mr. Messiter, I hope that you are going to give us music with plenty of air in it to-day."

These anecdotes show only one side of the Doctor, and that only superficially; beneath this were the simple-minded goodness and unbounded charity which will be remembered so long as memory remains.

On Easter Day, 1878, the Beethoven Mass was not repeated, but Mozart's No. 1 substituted; anthem and offertory being from Hiller's "Song of victory." The treble solos were divided between Bernard Coombe, John

McGrayne, and Paul Stucke. In the afternoon the duet, "O death, where is thy sting," with the following chorus from the Messiah, were first sung. On this day a set of Altar books and brass desk were presented to the church as an Easter offering from the choir, and in the following year a pair of crystal and silver cruets. The idea was originated, and the work of collecting subscriptions undertaken, by the Rev. E. R. Armstrong, then a student in the Seminary and a volunteer member of the choir. During the Easter season Schubert's Mass in F was twice sung, though much shortened to bring it within the limits of the usual Sunday service. There were also a new Te Deum and Jubilate by Dr. Hiles, very long and elaborate; the first part of Gade's "Zion," and Elvey's fine anthem, "In that day."

On Ascension Day, Gounod's St. Cecilia Mass was again sung, and the accompaniments were orchestral, but without harp. The chief interest of the day's music lay in the anthem and offertory, both strikingly beautiful compositions. The anthem was "Great is Jehovah," one of Schubert's inspirations, sung then for the first time. This was originally composed as a tenor song with pianoforte accompaniment (Die Allmacht); Schubert partly arranged it afterwards as a chorus for men's voices, but did not finish it. The arrangement was, however, completed by Liszt, who also scored it for orchestra, elaborating in a most ingenious way Schubert's original accompaniment. The arrangement for mixed voices was made by myself, and followed Liszt, with only the necessary redistribution of vocal parts. The tenor solo was sung by Mr. Farr, and the effect of the whole was great. The offertory consisted of Part 3 of Gade's "Zion," which had been already sung with organ, but was now heard

with its proper accompaniments, disclosing all its beauty; the long and difficult solo was finely sung by Mr. Price. The Sanctus in Gounod's Mass was again sung by the Rev. W. H. Cooke; and other soloists were Coombe, McGrayne, and Case, trebles; McPherson, tenor; and Dunkinson, bass. The choir numbered forty-two, eight of whom were specially engaged; and the orchestra thirty-five.

On Whitsunday the Communion Service was Schubert in B♭, with organ accompaniment; and there were two new anthems, "God came from Teman," by Steggall, and "The Lord maketh a way," part of an anthem by Henry Smart, of such large dimensions that it furnishes us with three anthems of considerable length. On this day we gave the concluding part, consisting of two choruses and a quartet.

On Tuesday of this week the Right Rev. Dr. Seymour was consecrated Bishop of Springfield, at Trinity Church. Nearly the whole choir attended, and the music was appropriate, but all familiar.

Trinity Sunday, under the new arrangements, the service was on the ordinary plan, consisting of Morning Prayer, Litany, and Holy Communion. The music included Schubert's Mass in B♭, Mozart's 3d Motet, and Stainer's "I saw the Lord"; all considerably shortened.

The new music of the year closing at this date comprised four Services, Beethoven's Mass in C, Haydn's short Mass No. 7, and two Anglican. Of the thirteen new anthems, six were English, and seven from the works of Haydn, Handel, Mendelssohn, Schubert, Gade, and Gounod. In the choir there were few changes this year: John Bishop was still leader of the trebles, the soloists being Coombe, John McGrayne, Stucke, and H. L. Case.

The last named, one of our most clever and brilliant boy singers, was rapidly becoming prominent, but had not yet reached his best period. Messrs. Smedley and Malin, with three boys, ably sustained the alto department; and for tenor and bass there were the well-known names of Farr, Coombe, Livingston, Forster, Price, and Dunkinson, with others.

XXXVII

1878–1879

From the summer of 1878 to Christmas I find nothing calling for special notice. There were three anthems every Sunday, two of them being generally solo anthems; but they were all more or less familiar, with one exception, a hymn by Mozart for quartet and chorus with string accompaniment. To this I had set the words of the hymn "Guide me, O Thou great Jehovah." There was also some new service music, not of special importance.

The sixth annual service by the united choirs took place at Trinity Chapel; the Magnificat was by Dr. Gilbert, who directed, and the six anthems sung were compositions of Tye, Croft, Travers, Sterndale-Bennett, Goss, and Dr. Gilbert. As these were mostly full anthems, without solo parts, a contrast was afforded by the introduction of a solo for tenor, composed by Mr. H. Carter and sung by Mr. Toedt.

On Christmas Day there was nothing new; the Mass was Haydn's No. 1, with Thunder's arrangement of "Adeste fideles" and an offertory from Gade. Haydn's 1st Mass is always heard with pleasure and sung with

pleasure: it has interesting work for all the voices, the themes are striking, and their treatment varied and concise.

The new Mass was this year given at Easter (1879), Gounod's Mass of the Sacred Heart, the second by this composer which we had so far sung. Much shorter than the St. Cecilia, it has many beauties and some peculiarities, such as the opening of the Gloria in Excelsis, where the voices continue on one note for forty-four measures, supported by a simple figure of accompaniment.

The Mass was a recent composition, having been produced under Gounod's direction at St. Eustache, Paris, in November, 1876. It is stated that the crowd was so great on this occasion that a choir boy who was to sing the solo part in the Benedictus could not get to his place, and the treble solo was sung by Gounod himself in falsetto. In November, 1879, the Mass was given at Antwerp, and made such an impression that the Municipal Council ordered a street to be named after the composer. It had already been heard in this city, at a night performance in St. Stephen's (R. C.) Church, directed by H. G. Thunder, and accompanied by organ and quartet of brass instruments.

The Easter offertory was the Duet, "Love divine," and chorus from Stainer's "Daughter of Jairus," the former sung by Charles Honig and Mr. Devon, an English tenor, both of them recent acquisitions.

On the 24th of April the funeral of General Dix was held at Trinity Church, and was attended by a great number of distinguished persons. Eminent as General Dix was in the capacities of statesman, soldier, and scholar, his great charm was a graciousness of manner which made it a pleasure for anyone, however humble,

to be brought in contact with him. The General was for several years Comptroller and junior warden of the parish, and a member of the vestry for a long period. The full choir attended at the funeral service, and in addition to the usual music, sang, by request, the hymn "Rise, my soul, and stretch thy wings," to the arrangement by Dr. Hodges of the choral theme in Beethoven's 9th Symphony.

On the second Sunday after Easter we sang Dr. Hodges' Evening Service in C; it had not been heard for nearly twenty years, and was the first in a series of the Doctor's compositions which we from time to time revived.

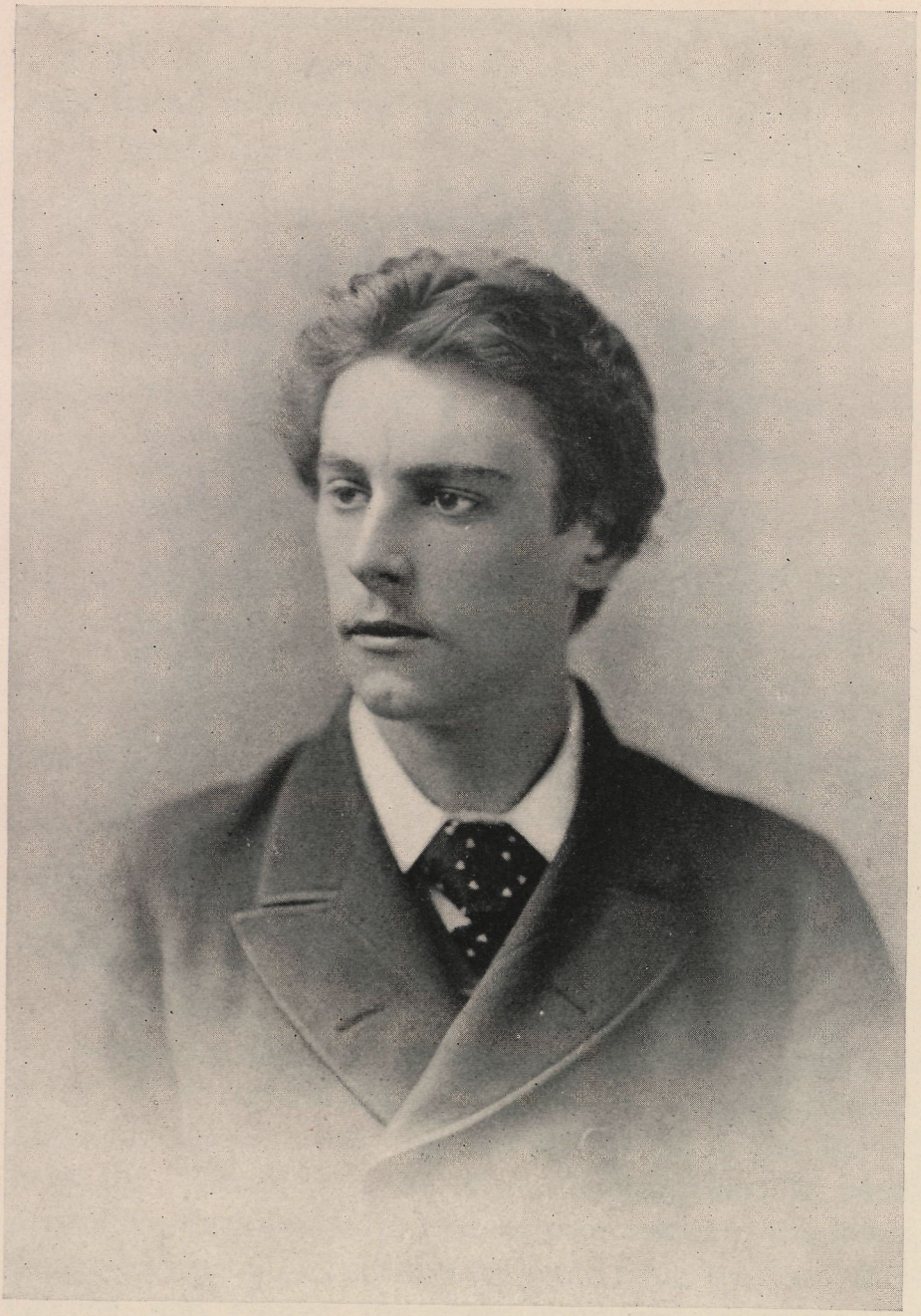
On the first of May Mr. Carter retired from the position of associate organist, which was from that time discontinued, his successor being appointed as assistant organist. Some little time passed before an appointment was made, various organists officiating at the nave organ for one or more services, though most often only one organ was used. Among those who had occasionally played was Mr. F. E. Lucy-Barnes, then living in Montreal; his performance and way of handling the organ were at once recognized as masterly, and he received the appointment, commencing duties on the 17th of August, on which day he played the whole of both services on the chancel organ.

Frederic Edwin Lucy-Barnes was the son of a well-known professor of music in London, England, and was born there in 1858. In his ninth year he entered the choir of the Chapel Royal, and afterwards was a student in the Royal Academy of Music. He was also pupil and assistant of Sir G. A. Macfarren, and in that capacity wrote down from dictation many compositions of Pro-

fessor Macfarren, who was blind. In 1872, when fourteen years old, Mr. Barnes was appointed organist of All Saints' Church, Norfolk Square, London; and in 1876 of St. Margaret's, Princes Square, Liverpool, where a very ornate form of service prevailed. In 1878, after a competitive examination by the organist of the Temple Church, he was chosen as organist of the English Cathedral at Montreal. Passing through New York on his way, he heard a service at Trinity Church, and made up his mind then that a position there was the thing to be desired. Consequently, on hearing that there was an opening, he at once came to New York, and had no difficulty in securing the appointment.

Mr. Barnes was a highly gifted and thoroughly trained musician, as well as a most eloquent performer on the organ. "Though a brilliant and able composer and pianist, he seemed to shine especially at the organ—and in the Bach fugue, the Batiste rhapsody, the Mozart Adagio, the Schumann reverie, the poetical improvisation, the hymn interlude, which he always made interesting by contrapuntal treatment of the tune—in all of these he was equally at home, and equally master. His personal qualities were such as to endear him to all associated with him, and to cause the deepest regret at the early ending of a career from which so much might have been expected." (*Year Book.*)

Mr. Barnes' nervous organization was unequal to the constant strain imposed upon it by his numerous duties; he retained many of his engagements in Montreal, which included the directorship of the Philharmonic Society, making the journey to New York and back every week; but finally discovered that all this was too much for him, and being disappointed in certain other prospects in New



F. E. LUCY-BARNES,
Assistant Organist,
1879—1880.

York, resigned his appointment with us after a year's service. His melancholy death occurred soon after; and the following eloquent tribute to his memory was written by a friend in Montreal and privately circulated:

IN MEMORIAM
F. E. LUCY-BARNES, R.A.M.
September 21, 1880

Too soon, O sweet musician, has the night
Closed thy tired eyes,—too soon the subtle strains,
That swept our beating hearts with strange delight,
Have ceased. No more such melody as dawn
Drew from Egyptian Memnon's stony lips
Shall flood our souls with passionate regret,
Tremulous tenderness or sweetest wooing.
We may not ask to know what coil of fate
Held thee to such despair and such undoing;
The hearts that loved thee best among us wait,
With tender memories and saddest sorrow,
Until the Sun of Righteousness shall break
In all His brightness on the world's to-morrow,
And with sweet words of love and pity wake
Thy heart with all its music yet unsung,
And set thee somewhere near His great white throne.

DUSKETHA.

MONTREAL, 1880.

Returning now to the regular course of events, the service of Ascension Day, 1879, may be briefly described. The only novelty was the chorus, "Awake the harp," from the "Creation"; the offertory being part of Mendelssohn's Psalm 98, fifth time of performance; the Mass, Gounod as usual. Treble solos were sung by Case, McGrayne, and Honig; the choir numbered forty-one, including seven additions; and the orchestra thirty-five, con-

ducted by F. Rietzel, the well-known Flautist, who had been business manager for several years. Dr. Austen Pearce was at the large organ, and the service appears to have been altogether a very good one.

On Whitsunday Gounod's "Sacred Heart" Mass was repeated, with the first and last parts of Smart's anthem, "Sing to the Lord"; four movements of the five which form the entire composition, including two fugues. I have it on record that the day, June 1st, was a very hot one, and that no part of the principal service was well sung.

The new music of the year comprised seven anthems and six Services, four of which were Communion Services. This last point leads me to note the increasing attention at that time given to music in the Communion Service, and to give a few statistics in illustration.

In Dr. Hodges' time his Communion Service in F was used on high days; afterwards, the only music used for Gloria in Excelsis on Sundays for eleven years was the "old chant." At certain special services on week days the Communion Services of Rogers in D, Calkin in B♭, and Missa de Angelis had been sung, but not on Sundays (with one exception). Trinity Sunday, 1869, the practice was begun of singing Kyrie, Sanctus, and Gloria, all from the same Service: we had then three, and for the next nine years one or two were added each year. In 1878–79 the number of additions was four, and then we had twenty-four; after that three or four were added every year.

Of evening Services, Cantate or Bonum, up to the summer of 1870 there was only one, occasionally used. The following year two were added, and at the date now reached, June, 1879, there were twelve. The even-

ing Canticles were occasionally sung to Services in Dr. Hodges' time, very rarely under Dr. Cutler, from the summer of 1870 always. Te Deum had been sung anthemwise always with Dr. Hodges, generally under Dr. Cutler, from 1866 always. The Magnificat was now, 1879, sung once a month, and we had six settings.

Before closing this chapter mention should be made of three notable volunteer members of the choir who joined us in 1877 and 1878. They were the Rev. W. B. Frisby and Rev. Hobart B. Whitney, then students in the Seminary, and Mr. A. A. Hayes, an enthusiastic and accomplished amateur of music, who had a high tenor voice which was very useful. Mr. Hayes remained in the choir for about five years; Messrs. Frisby and Whitney, about two years.

The boys were in good condition. I find mention of nine soloists at this season—Case, McGrayne, Honig, Caulfield, high trebles; W. B. Dunham, a very good mezzosoprano; H. Joy, Handforth, Hicks, with Stucke as leader; and H. Faucon, a good alto—altogether quite a strong party.

From the 1st of May to the middle of August, during which period there was no assistant organist, I sometimes accompanied part of the service from the gallery; in the afternoons some organist free from duty would occasionally give voluntary assistance; but the large organ was often silent. On Ascension Day Dr. Austen Pearce was specially engaged as organist; and on Whitsunday and Trinity Sunday, Mr. H. G. Thunder, of Philadelphia. Among the organists who gave occasional help were F. E. L. Barnes, Dr. Penfield, and F. W. Thursch. On the 17th of August Mr. Barnes commenced duty, and I was able to get a short vacation.

XXXVIII

1879–1880

On the first Sunday in September regular work was resumed, with two organs and full choir. During the autumn the morning Service of Hopkins in A was first sung: a beautiful Service, but troublesome, as it requires a double sextet. The first time it was well done; but the next Sunday one solo boy was absent, and there must have been other trouble, for the whole thing was a failure, and the Hopkins Service was sent into retirement for three years. There was also a new evening Service, Walmisley in F, which has many "Verse" passages; this was sung on nine consecutive Sundays, with varying degrees of success.

On the 22d of November the twenty-fifth anniversary of the consecration of Bishop Horatio Potter was celebrated by a service at Trinity Church. There was a choir of twenty-nine voices, and the following order of service:

PROCESSIONAL.—"The strain upraise."
TE DEUM . . . . . *Tuckerman, in E♭*
KYRIE AND SANCTUS . . . . . *Gounod (Sacred Heart)*
NICENE CREED.—Monotone.
HYMN.—"The God of Abraham praise."
Address, and Reply by the Bishop.
HYMN.—"All people that on earth do dwell."
OFFERTORY.—Psalm 84. Nos. 2 and 3 . . . . *Spohr*
Quartet.—"Lord God of Hosts."
Chorus.—"Happy, who in Thy house reside."
GLORIA IN EXCELSIS . . . . . *Old chant*
RECESSIONAL.—"Now thank we all our God."



HENRY L. CASE,
1876—1881.

FRANK FRUTTCHEY,
1881—

F. H. VON DER HEIDE,
1882—

WARREN R. HEDDEN,
1875—

HARRY REILLY,
1882—

The quartet in the offertory was sung by Case, T. Adams, Messrs. Devon and Dunkinson.

The service by the united choirs took place this year at St. John's Chapel, under the direction of Mr. Le Jeune, who contributed a new anthem and the Creed from his Communion Service, sung two years before. The Magnificat was Gregorian, and the other anthems by Farrant, Wesley, W. H. Monk, and Sullivan, with a tenor solo, "Sound an alarm," by Handel.

About this time the large choir banner came into existence, and was first used at the united service. Previously, when called for, we had used one of the Sunday-school banners. Trinity Chapel choir already had a handsome one, and it was thought that the Parish Church should no longer be without one. The cost of our banner was $275, which was raised by a subscription among the congregation. The banner is handsome but inconveniently large; it was first carried in procession at Trinity Church on the following Ascension Day, 1880.

On Christmas Day, Mr. Le Jeune's Communion Service was sung with familiar anthems. On the two Sundays after Christmas Handel's florid air, "Rejoice greatly," was well sung by H. L. Case, the only instance in which I have ever attempted it with a boy; but Case's exceptional talent enabled him to learn it without trouble and to execute it neatly. In Epiphany season Gounod's Mass, "Sancti Angeli," was first sung; this is a short and incomplete Mass, without Creed, and is not specially interesting. It was composed in 1873 or 1874, when Gounod was in London; it is, moreover, without accompaniments, the organ merely playing the voice parts.

The Epiphany offertory was "Lo, star-led chiefs," one of the few surviving pieces from Dr. Crotch's ora-

torio "Palestine," produced in 1812. Palestine is a long and rather tedious work, though it enjoyed considerable popularity in its day; and there are a few numbers which have deservedly escaped oblivion. The words of the oratorio were taken from a prize poem by Bishop Heber.

At Septuagesima, 1880, was begun our present series of monthly service lists. The idea originated, I believe, at St. Mark's, Philadelphia; at all events ours was modified from one of that Church which came under the notice of the Rector, and led him to suggest something similar for ourselves. In the English cathedrals a weekly list of the Services and anthems is usually posted up in some conspicuous place, and some parish churches print the words of anthems, with a more or less complete order of service; but I imagine that the printed monthly service list was originated in this country. Previously we had printed programmes for the special services on festivals; some of these were pretty and tasteful, with a decorated border and an appropriate little woodcut on the front; these were now, of course, given up.

During the remainder of this season there was little new music sung; nothing new on either Easter or Ascension Days. The Easter Mass was Weber in E♭; Ascension Day, still Gounod's St. Cecilia; on Whitsunday, Gounod's "Sacred Heart." The service of Trinity Sunday morning comprised Morning Prayer, Litany, and Holy Communion, as was then the rule.

The new music of the year was somewhat below the average in regard to both quantity and importance; it included six Services—2 Communion, 1 Morning, 2 Evening, and 1 Magnificat; and twelve anthems, of which five were German—two numbers from Handel's Dettingen

Te Deum; trio and chorus, "The Lord is great," from the "Creation"; sextet and chorus from Mendelssohn's 42d Psalm; and the Kyrie from Weber's Mass in G. The seven English anthems were mostly small affairs.

There were some accessions to the choir during the year; notably Mr. Steiner, basso, who has remained with us ever since. Mr. Steiner must be put on record as the possessor of a remarkably fine musical organization, of great experience and a good serviceable voice; and as a man always to be depended upon. Another accession was Mr. J. Pickslay, whose sweet and clear treble had changed into a round sonorous bass.

In April, 1880, Mr. A. Livingston, tenor, dropped out, and was succeeded by Mr. G. O'Reilly, also an "old boy." There were also several volunteers, who made only a short stay. Two good alto boys, Thomas Adams and Henry Quick, supported Messrs. Smedley and Malin, with two other boys who had descended, or ascended, from the treble ranks. In November, 1879, H. L. Case had become leader of the trebles, retaining the position for about a year; and there were some promising boys among the juniors.

In the summer of 1880 Mr. Barnes resigned the position of assistant organist, and was succeeded by F. W. Thursch. There were a great many applicants for the engagement; some of them being men of great experience and recognized ability; but the fact of Thursch's having been trained as a boy in our choir, and of his having kept up his knowledge of our music and routine by often assisting at rehearsals and services, with his evident talent, secured him the position. Mr. Thursch received his musical education entirely from myself; his appointment was very gratifying to me, and was justified by the

skill and care with which he discharged his duties at all times. He commenced on September 5th, at first generally taking the Chancel organ.

XXXIX

1880–1881

The first notable event of the season was the opening service of the General Convention, which was held in St. George's Church; the music being furnished by the choir of Trinity Church, assisted by a detachment from St. John's Chapel. In compliance with the wishes of the presiding Bishop (Smith, of Kentucky) the service was not choral, and the music was mostly simple. The Psalms were read, but an anthem was permitted at the Offertory; the Sanctus from Gounod's St. Cecilia Mass was also introduced in the Communion Service, the solo being sung by the Rev. W. H. Cooke. As the last-mentioned item excited some hostile comment, a statement of the circumstances leading to its use will not be out of place. The opening service of the New York Diocesan Convention had been held a short time before at St. John's Chapel, when there was an ornate service, which included Gounod's Mass, or at least the Sanctus. Many of the Clergy present, and notably the Rector of St. George's Church, were struck by the impressiveness of this Sanctus, and desired to have it sung at the General Convention service. The presiding Bishop, with whom rested the ordering of the service, consented to its use, evidently in ignorance of its length and character. The Bishop was plainly un-



F. W. THURSCH,
Assistant Organist,
1880—1885.

comfortable during the singing of this long piece, and at its close read the Sanctus over again; while one of the Wardens of the Church came up to the gallery and rather angrily called me to account. It must be confessed that this composition was inappropriate, considering the severe simplicity of the rest of the service. The Gloria in Excelsis was sung to the old chant; Te Deum was Dykes in F, a very simple setting; and the Offertory anthem, "How lovely are the messengers," by Mendelssohn. Processional hymns were sung, though the choir was in the gallery, without surplices. The choir numbered 45, including nine from St. John's Chapel.

This year, 1880–81, witnessed the introduction of a large amount of new music, most of it important in character. During the three months, October, November, and December, twelve new compositions were sung, including Steggall's Evening Service in C, Garrett's Morning Service in F, Stanford's Communion Service in B♭, a long anthem by Walmisley, "If the Lord Himself," Thayer's setting of "O come, Emmanuel," and other smaller works.

With all this it is evident that the trebles were not in good condition at this time; I find frequent mention of "trebles flat," and of two boys being combined on a solo: certain evidences of weakness, which cannot be explained, and must be debited to "profit and loss," as a condition which will occur now and then.

The eighth annual service by the united choirs took place at Trinity Chapel. Until now the music sung had been exclusively English, with the sole exception of a tenor solo by Handel in 1879. This year witnessed a new departure, as the first three anthems were by Arcadelt, Bach, and Mozart; the second being the motet for double chorus, "Blessing and glory." The other anthems were

by Attwood, Goss, Sullivan, and Dr. Gilbert; the chronological arrangement was still a feature of the plan, the anthems ranging from 1550 to 1880.

In Advent a novelty was Eugene Thayer's setting of "O come, Emmanuel," an effective composition for bass solo and chorus. Thayer was the fourth American to appear on our lists; his predecessors having been Tuckerman, Cornell, and J. P. Morgan.

At the children's service on Christmas Eve of this year F. W. Thursch played on the large organ, and Victor Baier accompanied at the Chancel organ. At that time I always directed these services, and a regular feature was the singing of Dr. Cutler's beautiful carol, "The Christmas tree," the four stanzas being sung as solos by four of the junior boys. This year the four little boys were R. O. Irvine, John Thompson, G. Brown, and E. B. Dunham.

On Christmas Day the music was nearly all new. The Communion Service was Gounod's Orphéoniste Mass, one of two which he wrote for the Orphéon Society (men's voices) in 1853; the arrangement for mixed voices was made by Mr. Barnes, and published here. The Offertory was a selection from the "Noël" of Saint-Saëns, consisting of a quintet with short chorus and a closing chorale; this music did not excite much interest, and is in strong contrast to Gounod's, though both are French. Saint-Saëns, like some others of his countrymen, capers gayly over sacred words; while Gounod is grave, dignified, and generally ecclesiastical. The opening anthem was the first chorus of Gade's "Holy Night," an established favorite; the music of the day was therefore mostly French, with one item from Denmark. The tune of the recessional, "Hark, the herald," is German; while that of

the processional, "Adeste fideles," is of doubtful origin, though generally ascribed to an Englishman, John Reading. The choir this day numbered 37, and the singing was pretty good, though not up to the highest mark. The mass is entirely choral, and the quintet in the Offertory was composed of James Hedden, W. Caulfield, Messrs. Smedley, Devon, and Price.

On the following Sunday the Mass and Offertory were repeated; in the afternoon the harmonized Confession was introduced, and the Psalms sung to Gregorian tones. These were the result of a wish expressed by the Rector for some special features to distinguish the evening service in festival seasons from that of ordinary Sundays. The Gregorian chanting was not a success, and was not tried again; at a later date double chants were introduced with the same object, and with better result. The harmonized Confession has been retained ever since for festival use; it is a practice of doubtful propriety in general, but as a special effect for festival occasions may be considered admissible.

The division of the Saints' Day services dates from St. John's Day of this year: morning prayer being said at nine o'clock without music.

Epiphany season was notable only for the introduction of Stainer's splendid anthem, "Awake, awake"; and Lent for Spohr's 23d Psalm, a difficult work for quartet and double chorus, which was a little beyond our power, and therefore a failure. I observe that on the last two Sundays of Lent the Agnus Dei was sung, from Gounod's Orphéoniste Mass; the practice was not continued after Easter Sunday.

On Good Friday the "Service of the Passion" was first held, beginning at one o'clock; in order to do this,

the usual service of Morning Prayer, Litany, and sermon was begun half an hour earlier, at 10.30, and the customary motet was omitted. Four years later the first service was still further shortened by reading the Psalms and Benedicite, so that the Passion Service might begin at about twelve o'clock.

On Easter Day of the previous year none of the music was new; this year Service music and anthems were all new, morning and afternoon, with the sole exception of the "Hallelujah" chorus. The most important and interesting parts of the day's work were the Creed, Agnus and Gloria of Schubert's Mass in A♭, one of the best of his six masses, technically and æsthetically: elevated in feeling and elaborate in construction. Many "cuts" had to be made in these three numbers, owing to their great length; and the Sanctus was taken from another Mass by the same composer. The difficulties of the music were surmounted with fair success. The Offertory piece was a selection, consisting of double chorus, bass solo, double chorus, quintet, and concluding double chorus, from an anthem by Dr. S. S. Wesley, a very long anthem of forty-two pages, of which we sang about half. In the third number all the voice parts begin on the same note, middle D, gradually spreading out into eight parts in the course of two bars: an unique effect, giving immense force to the words, "He shall swallow up death in victory."

The successful execution of this elaborate programme, which included also one of Goss's anthems, speaks well for the condition of the choir, numbering on that day thirty-seven. The treble solos were taken by James Hedden, W. Caulfield, and Oscar Schmitt; the last named had a mezzo-soprano voice of peculiar but telling quality, which afterwards deepened into a fine alto. Caulfield was

son of the well-known organist James Caulfield. It is a curious coincidence that each of these three boys was one of a trio of brothers serving successively in the choir: Hedden being the second, Caulfield the first, and Schmitt the third of his trio.

The afternoon service introduced two compositions of native production: namely, a Cantate and Deus misereatur by the Rev. Dr. Hodges; and an anthem written for, and dedicated to, the choir of Trinity Church by Richard Hoffman, the well-known pianist, who was organist of St. John's Chapel from 1854 to 1859.

On Ascension Day the Communion Service was again Gounod's St. Cecilia, the solo in the Sanctus sung as usual by the Rev. Mr. Cooke; and the Offertory, Mendelssohn's 98th Psalm. The processional and anthem were new: the former, "Sound the loud timbrel," is from an oratorio, "Israel's return from Babylon," composed by J. R. Schachner and performed about 1875 in London, where it had a temporary success. This piece served our purpose well, and has since gone the round of other churches. The opening anthem was the "Graduale" from Liszt's Coronation Mass, set to the English version of the original words, Psalm 117. We have not usually had much success with Liszt's music, and it was so this time: choir and orchestra did not pull well together. The vocal score is not very interesting; the general character is declamatory, with occasional cantabile and very chromatic passages for quartet.

Beside the regular choir, we had on this day six boys from St. Chrysostom choir, which was then maintained by the late John D. Prince; also eight men from other choirs, making a total of forty-seven voices. The orchestra was of the usual strength, thirty-six men,

including a harpist, and was again directed by Mr. Rietzel.

At the Ascension Day services since 1874 we had been in the habit of singing an extended version of the "Gloria Tibi" before the Gospel; generally about thirty or forty bars extracted from some Mass of Haydn or Mozart, set to the usual words with the addition of "amen." This was given up in 1888, being voted an unnecessary and troublesome addition to the service.

On Whitsunday, Gounod's Orphéoniste Mass was repeated, and for the remainder of the season there was nothing calling for notice.

The list of new music during the year is unusually long and important; it includes eight Services, by Schubert, Gounod, Stanford, Garrett, Martin, Steggall, Dykes, and Rev. Dr. Hodges; ten Anglican anthems, by Crotch, Wesley, Walmisley, Goss, Stainer, Barnby, Hoffman, and Thayer; and six from the works of Arcadelt, Haydn, Spohr, Liszt, Saint-Saëns, and Schachner. Of the sixteen anthems, ten are extended works of two or more movements, generally with solo parts. Liszt and Saint-Saëns made their first appearance on our programmes, where it may be predicted that they will not often be seen.

During this year, 1880–81, James Hedden had become leader of the trebles, succeeding Case, and remained for a year and a half. Among the principal men there were no changes; but there were some new volunteers, of whom may be mentioned the Rev. John E. Bold, then in the Seminary, and Mr. A. G. Wood, whose name appears continuously on the choir list from this time. Mr. Wood sang under Dr. Hodges and Dr. Cutler, and his name appears in my book in 1868; from that year until 1880 his services in the choir were intermittent; but since then

he has been a regular attendant, an efficient and enthusiastic supporter, and being a man of cultivated taste, an advocate of the very best music.

XL

1881–1882

After the summer vacation the first event of note was a memorial service for President Garfield on the day of his funeral, September 26th. The choir numbered thirty-two, and the order of service was as follows:

PROCESSIONAL HYMN.—"When our hearts are bowed with woe."
SENTENCES FROM BURIAL SERVICE.
BURIAL ANTHEM . . . . . *Chant*
Address by the Rector.
DE PROFUNDIS . . . . . *Chant*
LITANY.—Entire.
ANTHEM.—"Happy and blest" . . . . . *Mendelssohn*
RECESSIONAL HYMN.—"O Paradise."

From this date until Christmas the only points of musical interest were the revival of Dr. Hodges' Communion Service in F, at the special request of the Rector, and the singing of part of F. E. L. Barnes' 23d Psalm. The chief interest in both of these arose from association; to those who had known and heard Dr. Hodges, anything written by him was interesting; and the same may be said of Barnes, whose anthem had, however, many strong points. It has never been published, but was lithographed in Montreal, and a copy given to me.

The choir festival of this year was held at St. John's

Chapel, and the programme included anthems by Farrant, Greene, Goss, Gounod, and Le Jeune, with a tenor solo from one of Handel's oratorios. On this occasion the choir of St. Chrysostom took part for the first time.

On the Sundays in Advent, Agnus Dei was again sung, but not after Christmas. On the third Sunday afternoon the Benedictus, of unfortunate memory, from Hummel's second Mass, was once more essayed, and again failed to receive just treatment.

Christmas Day witnessed the production of another of Mozart's melodious Masses, No. 7 in B♭. This has a good deal of work for solo voices, and I find mention of six trebles taking part in the solos of the Mass and anthems—Fruttchey, G. Brown, Thompson, Pelletreau, Caulfield, and Schmitt. The leader, James Hedden, was doubtless losing his voice, as in February his name disappears, and first place is taken by Oscar Schmitt.

This Christmas Day fell on a Sunday; and in the afternoon the entire choir of St. Chrysostom, directed by Mr. Prince, assisted, making a total force of sixty-nine voices—34 trebles, 10 altos, 11 tenors, and 14 basses. There was a procession round the church before and after service; three banners were carried, and seven of the Clergy were present. The music comprised Steggall's Service in C, the Christmas selection from the Messiah, and Florio's Magnificat; and is recorded as having been well sung and with impressive effect.

The music of Christmas Day was repeated on the following Sunday, morning and afternoon, with the usual morning Service added, and a shorter Introit substituted; the regular choir alone, however, sang in the afternoon.

The four months following were uneventful; I find little to note until Ascension Day. The services went on

in the regular way, with some mishap or failure now and then, but with a fairly good general average. There was little new music, but our library had now become quite large, and there was no lack of variety. A Communion Service on Easter Day by an English composer, George Carter; one evening Service, and another short Communion Service represent all that was actually new.

The celebration of Ascension Day, 1882, was made unusually impressive by the participation in the service of the entire choir of St. Chrysostom, directed by Mr. J. D. Prince. Mr. Prince's choir was large and very efficient, possessing good solo voices and a well-balanced chorus; his offer of assistance was therefore gladly accepted. The combination of the two choirs made up a force of 78 voices—40 trebles, 11 altos, 12 tenors, and 15 basses. Special interest was added by the substitution of Beethoven's 1st Mass for Gounod's St. Cecilia, which had been sung on eleven successive anniversaries. In addition to this, we were favored with the coöperation of Dr. Damrosch, one of the most distinguished musicians and conductors of the day; who, through the influence of Mr. Prince, was induced to conduct the orchestra, which was of the usual strength, 35 men. With this massive body of trained and organized singers, not so large as to be unwieldy, and with an eminent and experienced orchestral director, there was an opportunity for a worthy representation of Beethoven's music.

This was in a large degree realized; there was very little unsteadiness in the chorus, or weakness in the solos. The solo parts in the Creed were taken by the St. Chrysostom choir; those in the Agnus and Gloria by Trinity Church choir. The Benedictus was not sung; and only a scrap from the Kyrie, as response to the Command-

ments. The processional was "Sound the loud timbrel" (Schachner), as in the previous year; the anthem, "Ye boundless realms," from Handel's 6th Chandos Anthem. The Offertory, "God, Thou art great" (Spohr), was new, and is very attractive and interesting music. Four of the five numbers were sung, a long duet being the only omission. The second number, treble solo with accompanying chorus, was sung by Trinity choir alone, Elbert Pelletreau being the soloist. The fourth number, quartet and chorus, by St. Chrysostom choir alone; the first and fifth by the combined choirs. This work is one of the most beautiful in our repertory, the first and fourth numbers being especially original and characteristic. Of the Trinity choir, solo singers on this day were Caulfield, Reilly, Pelletreau, Schmitt, trebles; H. Dunham and Mr. Smedley, altos; Messrs. Archer and O'Reilly, tenors; Mr. Price, bass. Some new names appear here—Henry Reilly, a Newark boy with a flexible and ringing voice, and a high degree of intelligence; and Mr. Archer, tenor, who came in on May 1st, and was now principal tenor, succeeding McPherson. The latter was an English, or perhaps Scotch, tenor, who had sung with us occasionally for several years, and during the past year regularly; he had a light agreeable voice and considerable experience. It was the case with McPherson, as with some others, that his tastes led him to Trinity Church, while his pocket drew him elsewhere.

Whitsunday the Mass was Gounod's "Sacred Heart"; the Offertory, "Let the bright Seraphim," well sung by Caulfield, with the chorus following, from Handel's Samson. On Trinity Sunday the morning service included Morning Prayer and Holy Communion; the Offertory being a tenor solo and chorus, "I was in the Spirit,"

from Dr. Armes' Church cantata St. John the Evangelist. In the afternoon were sung part of Bach's cantata "Blessing and glory," and Beethoven's "Hallelujah."

The new music of the year was not remarkable; of Services there were 4 English, 2 American, and 1 German; of the new anthems five were German and three English. On February 1st Oscar Schmitt became leader of the trebles, vice J. Hedden retired. We lost also this summer Mr. John Palmer, an efficient bass, who had served for five years, and Mr. Bold; but the full number of eight basses was made up after the vacation by newcomers, of whom were Messrs. Sperry and Decker, the Rev. A. P. Grint, and Mr. G. N. Messiter, the last two being volunteers. The tenor department had been reënforced by the return of Mr. Forster and engagement of Mr. E. A. Hopkins.

XLI

1882–1883

On September 27th a detachment of the choir, eighteen voices, provided the music at the opening of the Diocesan Convention, which was held at St. Augustine's Chapel. The Service music was Boyce in C and Stanford in B♭; the Offertory, part of Stainer's anthem, "I saw the Lord"; the service, which was not choral, lasted three hours and a half, and the music suffered from the bad condition of the organ.

In October, Purcell's Evening Service in B♭ was sung once, or at least attempted; it was a failure, and the music was put out of sight for two years; in 1884 the

result was no better, the chief trouble being in both cases the solo parts. It is certain that there was much bad singing this autumn; chorus as well as soloists were at fault, and the boys were frequently flat. Several selections from the cantata of Dr. Armes, mentioned above, were sung; and the florid Te Deum of Calkin in G, with anthems of Sullivan and Gounod, all new.

The choir festival was held at Trinity Chapel, and the anthems were by Stroud, Kent, Mendelssohn, Stainer, Woodward, and Dr. Gilbert.

In Advent the experiment was made of chanting the proper Introit, in place of the ordinary short anthem; the change did not prove acceptable, and at Christmas we returned to our old plan.

About this time it was ordered that the Benedictus should be sung as second Canticle in the morning, to the exclusion of Jubilate. Modern composers generally set both of these Canticles to music; but the older Services, with few exceptions, have Jubilate only. This order, therefore, entailed the putting out of separate copies of music for each Canticle. This may seem a small matter, but the number of copies required for some of our services is quite considerable; I once counted, and found that the total was over three hundred books and sheets for one service.

On Christmas Day, 1882, the Creed was from a Mass by Silas; a fine work, which I wished to sing entire, but found difficulty in adapting to the English words. The Sanctus, Agnus, and Gloria were from a Mass in D by Saint-Saëns, which has obligato parts for two organs, and was otherwise interesting and novel. The Creed of this Mass is little more than an exercise in counterpoint on a canto-fermo, and was useless to us. There is prob-

ably some ritual reason for this peculiar treatment of the Creed; it is to be found in many French Masses. The Offertory consisted of a solo and chorus from Sullivan's "Light of the world"; the solo, set to the first three verses of the Magnificat, was beautifully sung by Herman von der Heide, who had previously done some good solo work, and who possessed not only musical talent, but also a sympathetic and expressive delivery, not common among boys. A brilliant solo in the Gloria of Saint-Saëns was well sung by Reilly, and another, in the Agnus, by Schmitt; the chorus work of the day was only fairly good.

In Epiphany season the Chancel organ was taken to pieces for repairs, and a cabinet organ was used, which gave us but little help.

Lent, 1883, was a season of experiments in the plan of the services. First, the Introit anthem was dropped, in favor of a hymn, changed each Sunday and sung to a special tune to give it more importance. Secondly, the Litany was omitted at the principal service. Then, on the fourth Sunday, which was also the first Sunday in the month, the service was divided: morning prayer said early without music, and at 10.30 Communion Service alone. On this and the two following Sundays Agnus Dei was sung. In place of Gloria in Excelsis the hymn "O salutaris," from one of Gounod's Masses, was sung to the words "Hail, sacred feast"; this was continued for several years at the same season.

On the third Sunday Mozart's 2d Motet was heard for the first time; this opens with a bass solo, which recalls vividly the ghost's denunciations in the last act of "Don Giovanni," both in voice part and accompaniment; the music is from an early and unsuccessful opera.

On Easter Day Haydn's Mass No. 1 was sung, and part of Mendelssohn's Psalm 114, but there was nothing new. The first Sunday after Easter, first Sunday in the month, the services were again divided, but this was not done again, except at the festivals.

Ascension Day, Beethoven's Mass was sung, under the same conditions as previous years; the choir of St. Chrysostom taking part, and Dr. Damrosch directing the orchestra. The Offertory was part of Mendelssohn's 95th Psalm—a duet for trebles, well sung by Reilly of Trinity Church and Holzhausen of St. Chrysostom, and two choruses with incidental solos for tenor. Our principal tenor was Mr. Frank Bernard, who had a very fine voice, and had succeeded Mr. Archer. Other treble solos were given by Von der Heide, Schmitt, and Fruttchey, the latter a mezzo-soprano who developed into a good alto. This service was, on the whole, good; but the Sanctus, which is unusually difficult, went to pieces. The anthems were all repeated on the following Sunday, with the addition of the chorus, "Unfold," and preceding Recitative from Gounod's "Redemption."

Whitsunday service was poor; the Silas and Saint-Saëns Mass was repeated, with anthems by Haydn and Mozart. Trinity Sunday there was a new Offertory anthem, adapted from a Kyrie of Mozart by F. W. Rosier; but it did not make much impression.

The new music of the year comprised 5 Services and 16 anthems; of the latter there were three of Gounod, two Mozart, two Mendelssohn, one each of Spohr and Gade, and seven modern English. The singing generally was not up to our best standard, though there were many good services, and a few very good. Oscar Schmitt was leader of the trebles until October, when he gave

way to Reilly, and was transferred to the alto department. In November, 1882, Mr. C. Wyllys Betts joined the choir as volunteer tenor, and until his lamented death in 1887 was a regular and much valued member. For a short time we had the services of Mr. Sophus Wüg, an accomplished Danish musician, as tenor; he sang afterwards at St. John's, but did not remain long in the country. Mr. Wüg is now organist and choirmaster of St. Alban's, the beautiful English church at Copenhagen.

XLII

1883–1884

The Service music now was changed more frequently, no Service being used for more than three, or perhaps four, Sundays in succession. In the three months of September, October, and November four Te Deums were sung, seven Communion Services, and five Evening Services. The service list of one Sunday will show the kind of music in use:

18th Sunday after Trinity, 1883

TE DEUM . . . . . *Cornell in B♭*
BENEDICTUS . . . . . *Gregorian (Stainer)*
ANTHEM.—"How goodly" . . . . . *Ouseley*
COMMUNION SERVICE . . . . . *Haydn, No. 7*
OFFERTORY.—"Rejoice, O Judah" . . . . . *Handel*
Bass solo and chorus.

Evening

CANTICLES . . . . . *Corfe in B♭*
ANTHEM.—"The Lord hath done" . . . . . *Smart*

Agnus Dei was not yet regularly sung, the Magnificat and Nunc dimittis not yet used as Canticles; in other respects we cannot, eight years later, show much improvement on the programme given above, which is laid out on a consistent and proper plan: the Canticles and anthems to good solid Anglican music; the Communion Service, including Offertory, of a more florid character. It may be a question whether a florid Communion Service is desirable on ordinary Sundays, or whether it should be reserved for festival occasions; our practice is not uniform on this point, as we use all kinds. The only thing absolutely necessary to be considered is the length of the numbers, which must be taken into account when Morning Prayer, Litany, sermon, and Holy Communion are used in immediate succession.

The choir in November numbered 31 voices—S. 14, A. 4, T. 6, B. 7; and on Christmas Day there was only one additional voice. To insure a good effect a proper balance of voices is necessary; and as boys able to sing our music can seldom be procured for special occasions, it is not always desirable to add to the other departments.

The choir festival of this year was held at Trinity Church for the first time, five choirs again taking part. The robing rooms being altogether too small to accommodate so many persons, one choir was stationed under the tower; and the junction of this body with the general procession had to be carefully timed to prevent a break. The anthems were by Palestrina, Gibbons, Greene, Stainer, Martin, and Spohr; three of them for double chorus. There was an element of gloom on this occasion: the banner of St. Chrysostom choir was draped in black, in mourning for John D. Prince, the late choirmaster, over

whose remains the Burial Service had been sung on the morning of the same day.

Mr. Prince had become interested in the work of St. Chrysostom Chapel, and, with the consent of the Rector and Vestry, organized and maintained at his own cost a choir of men and boys of the best material which could be procured. The head of an important business firm, he devoted his spare time to the study of music and to the training and perfecting of his choir, in which work he secured able professional assistance. The result of his great energy and liberality was a choir of the first class, with fine soloists and a solid body of chorus. His death, after three years of this work, was a loss to the cause of good Church music, and was sincerely regretted by his choir, who were much attached to him. The funeral service was held at St. Chrysostom Chapel, and was largely attended. The music was sung by the choir of Trinity Church, the choir of the Chapel attending as mourners; the Service of Croft and Purcell was used, and Nunc dimittis sung at the close. F. W. Thursch officiated at the organ.

During the first year of Mr. Prince's direction I had the pleasure of constantly giving advice and other assistance; from this as well as other causes there has always existed an especially friendly feeling and cordial coöperation between the choirs of Trinity and St. Chrysostom, which has been kept up during the administration of Mr. Prince's successor, Mr. Raboch. From 1882 the choir of St. Chrysostom has taken part every year in the annual service at Trinity Church on Ascension Day.

In Advent season there was some new music; a Communion Service by Mr. Baier, Palestrina's Motet, "Like as the hart," and three numbers from Mozart's Requiem;

none of the anthems being very well sung. On Christmas Day, with old music, the singing was not particularly good; only the Gloria in Excelsis and one quartet receiving favorable mention in my record. From Advent, nearly up to Easter, there was a good deal of poor singing, the cause of which is not recorded. There was a good quartet of soloists and two very good solo boys, but solos and chorus were too often faulty. In all this season the only piece getting the highest marks was the Angel Trio, from Elijah, sung by Reilly, Von der Heide, and Fruttchey.

By Easter 1884 the choir had again reached the full number of members, thirty-six, and was in better condition generally. Mr. Barnard, solo tenor, retired in February, and was succeeded by Mr. Wilbur F. Gunn. A new bass volunteer was Mr. H. Howland Henry, an accomplished amateur who, in an emergency caused by Mr. Price's illness, sang all the bass solo parts very efficiently.

The Easter Day service was a fine one in every respect; Gounod's St. Cecilia Mass was sung by request, and the Offertory was a part of Schubert's "Song of Miriam," the music of which is bright, effective, and appropriate. Two new treble soloists did good work on this day, R. O. Irvine and S. Richardson, both of whom afterward occupied the first place in succession. In the afternoon we had a new and elaborate Cantate Service by the Rev. G. W. Torrance, an Irish-Australian clergyman, who has composed no less than three oratorios besides much other music.

There was more new music on the Sundays after Easter: a Te Deum of Gounod, the Offertorium from Cherubini's 4th Mass, and two numbers from Barnby's Psalm 97—a double quartet, and the Gloria Patri which Barnby has set in a novel and effective way, the chorus

reciting the first verse in unison and almost in monotone; while the accompaniment takes the form of a brilliant march.

The service on Ascension Day introduced a new Mass, Cherubini's Messe Solennelle in C, which a writer describes as "a tissue of melodic beauties united to a consummate perfection in the details of the vocal and instrumental parts. It is music full of life, of piety, and learning." The Offertory was Spohr's Psalm 84, of which three numbers were sung. The combined choirs of Trinity and St. Chrysostom made up a chorus of sixty-nine voices—37, 9, 9, 14; and the singing was generally good. The orchestra, of the usual strength, was directed by Walter Damrosch. Solos were divided between the two choirs: the double quartet in the Gloria of Cherubini being composed of Von der Heide, Connor, Fruttchey, Messrs. Smedley, Gunn, Forster, Steiner, and Boudinot, all of Trinity choir, and the last-named a new member with an exceptionally fine and deep bass voice. The services of Whitsunday and Trinity Sunday do not call for particular mention.

The six Services and eleven anthems new during the year, were mostly large and important compositions. Palestrina and Cherubini, who made their first appearance, will not often be seen: for of all their numerous compositions there is not much that is practicable in these times. Of new voices, Mr. James Weir, an "old boy," should be mentioned as an efficient and reliable tenor for about three years. Several boys serving during the last few years, without reaching the distinction of soloists, yet often taking secondary parts, deserve mention as good and useful choristers, according to their various capabilities. These are Godfrey Morgan, the Alberts brothers,

Harold Thorne, Howden, Moyer, while in December, 1883, first appears the name of Charles Belling, still singing treble in 1892, and furnishing a rare instance of treble longevity.

XLIII

1884–1885

On the third of August F. W. Thursch played his last service; his health had not been good and he had spent July in the mountains. Unaware of his serious condition I left for my vacation, as previously arranged, before the end of July. Thursch returned and got through one Sunday; the following Sunday he was barely able to manage the morning service: in the afternoon he gave up, and the service was played by the Rev. D. J. Ayers and Fruttchey, one of the boys. I was not recalled, but Mr. Henry Eyre Browne, one of Dr. Cutler's old boys and now a prominent organist, was engaged to carry on the services for the rest of the month. At the beginning of September Thursch died, and his funeral was held at Trinity Church on the 7th.

I had returned to New York as soon as informed of Thursch's condition; and held myself in readiness for any emergency, without interfering with the services, which were in Mr. Browne's hands. The first Sunday in September, which was the day of the funeral, I resumed duty; at the funeral service the full choir sang Croft and Purcell's music, with G. W. Morgan at the large organ, and myself in the chancel. There was a large attendance, which included many well-known musicians. All who had been associated with Thursch were saddened by the



VICTOR BAIER,
Assistant Organist,
1885—1897.

early termination of so promising a career; to myself it was the loss of a faithful friend and supporter.

For the rest of September the large organ was silent; but during the month an arrangement was made with Mr. Baier, who commenced duty as assistant organist on the first Sunday in October, and was shortly after formally appointed by the Vestry, on the nomination of the Rector. Mr. Baier had often accompanied our services on the organ, and had kept himself in touch with all that was going on; this, with his good record as chorister and known ability as an organist, made his appointment as desirable generally as it was agreeable to myself.

During the autumn Purcell's Evening Service was three times sung with poor results, the "verse" parts being always unsatisfactory: the singing in general was nevertheless good at this time, solo as well as chorus.

A special service was held on the 14th of November, the centennial of the Consecration of Bishop Seabury, the first American bishop. I give the order of service, which was well sung by a choir of thirty-five voices, including a contingent of eight men and boys from St. Chrysostom.

PROCESSIONAL HYMN.—"Glorious things of thee are spoken."
ANTHEM.—"The Lord great wonders for us hath done" . *Hiller*
KYRIE AND CREED, IN C . . . . . *Redhead*
OFFERTORY.—"Praise ye the Lord" . . . . . *Hiller*
Treble solo (Reilly) and chorus
HYMN.—"Hark, the song of Jubilee."
SERMON, by the Rector.
SANCTUS AND GLORIA IN EXCELSIS. No. 2 . . . . *Mozart*
RECESSIONAL HYMN.—"For all the Saints."

The choir festival was held at St. John's Chapel; the anthems being by Farrant, Stroud, Gounod, Stainer, and

Mr. Le Jeune, who produced for this occasion a setting, for tenor solo and chorus, of part of General Dix's translation of "Stabat Mater."

On Christmas Day Hummel's Mass in E♭ was sung for the third time, and received at last a good and effective rendering: the chorus work of the day was all good, and a little weakness in some of the treble solos was the only drawback. Treble solos were divided between Reilly, Connor, Richardson, and Irvine: the choir numbered thirty-six, including four men engaged for the day. The anthems were "The morning stars sang together" (Stainer) and Gounod's Noël. From this date Agnus Dei was always sung on Sundays; and on the afternoon of the first Sunday after Christmas some special features were introduced, namely, harmonized Confession, double chants for the Psalms, an elaborate Gloria Patri after the last psalm, and an extended "amen" at the close of the prayers; the last two items were after a time given up, and all of them were reserved for festal seasons.

The last two Sundays in Lent there were some compositions of Gounod sung, new to us: in the mornings a quartet and chorus from "The Redemption"; in the afternoons, his setting of the "Seven Last Words," with the accompanying narrative from the Gospels. The music is "a capella," and very grave and solemn: some parts in simple counterpoint, others in canonical imitation. On Good Friday the only parts of the service sung were the Venite and Benedictus without Glorias, a hymn, Kyries and the Miserere: this plan has been continued since.

Easter Day three numbers of Schubert's A♭ Mass were sung for the second time; and the Offertory consisted of four movements from Barnby's Psalm 97, part

of which had been sung before. A treble solo was sung by Albert Ford, who a little later became quite a brilliant soloist; an alto solo by Fruttchey was very good. In the afternoon there was a selection from the Messiah, including the air "I know that my Redeemer liveth," sung with great taste and feeling by H. Reilly; and an elaborate eight-part "amen," extracted from the 100th Psalm of Jadassohn.

The Ascension Day service was a good one, the choir of St. Chrysostom again taking part. Cherubini's Mass in C was sung, as in the year before; and the Offertory was Mendelssohn's Psalm 114 for double chorus; the St. Chrysostom choir taking first chorus throughout and Trinity choir second. In the opening anthem, "Your harps and cymbals sound," this order was reversed. The orchestra was directed by Mr. W. G. Dietrich, who kept his forces in hand admirably: the orchestra was more thoroughly in accord with the choir than for many years before.

On Whitsunday Hummel's E♭ Mass was sung; beyond this there was nothing of importance for the rest of the season, though we had some good treble solos from Ford and R. Jaffray.

Of new music during the year there were five English Services and twelve anthems; two of Gounod and the others English. Two bass volunteers are worthy of mention, the Rev. F. De Lyon Nicholl and Mr. C. W. Shone.

XLIV

1885–1886

On the 30th of September the Centenary of the Diocese and the opening of the 102d Diocesan Convention were celebrated by services at Trinity Church. Morning Prayer was sung at nine o'clock by a choir of eighteen voices; there were no processionals, but the psalms were chanted and a short Te Deum and Benedictus with Litany sung. At ten followed the High Celebration, the Right Rev. H. C. Potter, then Assistant Bishop, being Celebrant, the Bishops of Long Island and Western New York Epistoler and Gospeler; the Bishops of Albany, Tennessee, and New Jersey also assisting. There was a choir of thirty-one voices, including six men and boys from St. Chrysostom. The order of service was as follows:

PROCESSIONAL.—"The Church's one Foundation."
ANTHEM.—"All they that trust" . . . . . *Hiller*
KYRIE AND SANCTUS . . . . . *Cherubini*
CREED.—Monotone.
Sermon by the Rev. W. J. Seabury, D.D.
OFFERTORY.—"Round Jerusalem stand the mountains." . *Hiller*
GLORIA IN EXCELSIS . . . . . *Old chant*
RECESSIONAL.—"Hark the sound of holy voices."

The two anthems included the greater part of Hiller's Psalm 125, one number only being omitted; the tenor solo in the Offertory sung by Mr. W. F. Gunn. With regard to the music selected, I quote from the year book of 1886: "It was intended in this service to combine the effect of the highest forms of Sacred Art with the impressive effect of congregational worship, by selecting Cheru-

bini and Hiller for the more elaborate parts of the musical office, and permitting the vast congregation—composed almost exclusively of men—to intone, as one, the Nicene Creed, and to unite in the old and familiar cadences now inseparably associated in our hearts with the 'Gloria in Excelsis.'"

In the eight weeks before Advent four new Services and six new anthems were sung: among these were the Te Deum and Benedictus of Hodges in D, the "New York Service"; and of Stanford in B♭, one of the most original and striking of modern Services; a selection from Spohr's "Last Judgment" on All Saints' Day; "Whoso dwelleth" (Martin), and "Thou visitest the earth" (Calkin): the latter being an especially graceful and symmetrical composition.

The thirteenth annual choir Festival was held at Trinity Chapel; the programme was a very fine one, containing compositions of Giovanni Croce, V. Richardson, Bach, Mendelssohn, Spohr, and Dr. Gilbert.

Christmas Day, the Mass was Weber in E♭, anthems by Mozart and Gade; nothing was new. In Epiphany season Wesley's "Wilderness" was sung once, but not very well sung; the general work was however good at this time. R. O. Irvine was treble leader, Reilly and Richardson having successively retired in the ordinary course. Mr. Smedley, alto, left us in August, 1885, after seventeen years' service, and Frank Fruttchey was alto soloist; the latter has developed into a very skilful organist since then, and will in due time make his mark. Mr. Frank Barnard had returned as solo tenor, in place of Mr. Gunn. Bass solos were safe with Mr. Price; a new bass was Gouverneur L. Norris, who had sung treble in 1882–3; his voice changed early, and at the age of sixteen

he had a good bass voice, not fully developed, of course, but good in quality and low in compass. A curious contrast to another boy, Belling, who was singing a natural treble at the age of eighteen.

Easter Day, 1886, Guilmant's Mass in E♭ was first sung: quite an orthodox Mass with the regulation fugues, which we abbreviated. The music is bright and interesting, with some occasional clever points. Guilmant, born in 1837, is organist of the Church of La Trinité, Paris, and well known as an organ virtuoso.

On Ascension Day the choir of St. Chrysostom, directed by Mr. Raboch, again took part; making with ourselves a chorus of 70 voices. The Mass was new, Haydn No. 3, a florid and difficult work, which was given in satisfactory style, with only one or two weak spots in the solos. The Kyrie was sung as opening anthem, set to jubilant and more appropriate words by J. H. Cornell; the brilliant solo part well sung by Albert Ford. R. O. Irvine, Dudley Walke, and A. Moyer also had solo parts; the solos in the Creed and Agnus were taken by St. Chrysostom choir. The Offertory was Spohr's 24th Psalm, first sung at the choir festival in November. This is, I believe, a posthumous work, and no orchestral score is known to exist. It was scored for us by Mr. Dietrich, who directed the orchestra; Mr. Baier was at the great organ and Mr. W. R. Hedden, an old boy, at the chancel organ. The orchestra numbered 35, but was made up somewhat differently from the usual plan; there were no clarinets or trombones, as they were not required in the Haydn score; and the strings were increased to 24—8 first violins, 6 second, 4 tenors, 3 'celli, and 3 bassi. The orchestral accompaniment at this service was particularly good.

After this, to the end of the season, there was nothing of special interest; and it only remains to give a short summary of the year's productions. Of these there were 7 Services: two English, Stainer and Stanford, and three American, Hodges, Cornell, and Whitney; with the Masses of Haydn and Guilmant: 14 anthems, ten English and three German.

According to the plan of services fixed about 1880, and since then adhered to, we made use of three classes of anthems, the distinction having regard chiefly to length: first, a very short anthem for the Introit, often a small part of an anthem, as short as it could be made without sacrificing the sense of words or music; second, a longer and more elaborate anthem at the Offertory, with or without solos, occupying sufficient time for the collection and presentation of alms, and generally no more; third, the afternoon anthem, on which no restriction was laid as to time occupied or style. If afternoon anthems are used at the Offertory, they have to be cut down, when necessary, so as not to exceed the allotted time. When Morning Prayer, Litany, Communion, and Sermon are used in immediate succession, the necessity for avoiding undue length in the music is obvious. For the same reason we have three classes of Communion Service: for High Festivals, for ordinary Sundays, and for Saints' Days: the latter short and without solos; these are used also on Sundays in July and August, when the choir is reduced by vacations.

XLV

1886–1887

In the autumn, the Communion Services of Tours in C and Selby in A came into use; both very modern in style, with original and characteristic points. Wesley's anthem, "O give thanks," contains a treble solo with a range of two octaves, B♭ to B♭, and requires an exceptional voice; the solo was well sung by Albert Ford.

The fourteenth annual service by the choirs of the Parish was held at Trinity Church. The programme included a Magnificat for double choir by Dr. Gilbert, and anthems by Byrd, Croft, Mozart, Smart, Wesley, and Gadsby.

The General Convention of this year authorized certain changes in the service; the most important being the admission of the entire Benedictus in the morning, and the Magnificat and Nunc dimittis in the evening service. Until Advent, 1882, we had used Benedictus or Jubilate as might be most convenient, most often the latter; from that date Jubilate was given up, and the short Benedictus sung every Sunday, generally to one of Stainer's arrangements of Gregorian tones. Now we began to sing the entire Benedictus, still using Gregorian arrangements for nearly a year. We had in the library and in periodical use 34 Te Deums, 17 Jubilates, and only 7 Anglican settings of Benedictus. Four of these latter were English, and had to be altered, more or less, to fit the short version; the other three were American, by Hodges, Tuckerman, and Cornell. The change in 1886 involved a good deal of work in adjusting the music. Even now, ten years later, the two Canticles are

sometimes by different composers, and in different keys, which is objectionable, considering their close connection in the service. The difficulty might be avoided by treating the Benedictus in the same way as the Venite; using a chant and making it a congregational hymn; but this would not be in accordance with tradition and would put the Gospel hymn on a lower level than the Te Deum.

Magnificat and Nunc dimittis were adopted as the regular evening canticles in the following Epiphany season. On the first Sunday in the month, however, the old order was retained: Magnificat to a Gregorian tone at close of the service, and other Canticles after the Lessons. Nunc dimittis had been chanted at the end of Communion service from Christmas, 1866, to Epiphany, 1887; now it was replaced in that position by Psalm 117 to a Gregorian tone.

On Christmas Day the Mass was Schubert in F, including the "Benedictus qui venit," which was then sung for the first time; there was no new music, and the singing was rather below the usual mark.

The funeral service of the late Bishop of the Diocese, Right Reverend Horatio Potter, was held at Trinity Church January 7th; the full choir attended, both organs were used, and the usual music (Croft and Purcell) sung.

An appreciative notice of this service appeared in a newspaper, part of which I quote, as the opinion of an independent and competent critic, Rufus Hatch, whose name is subscribed to it.

After alluding to the large attendance he continues thus: "The choir and the clergy all went down the south aisle and proceeded up the main nave. The words commencing 'I am the resurrection' were uttered in a

sonorous voice in a most distinct and impressive manner. Then 'Lord, let me know my end,' etc., was rendered in a most effective manner—certainly with more power and grace than I have ever heard in this country or in Europe. . . . Then followed the hymn 'Rise, my soul' to a different tune than the usual one, but vastly more effective (Dr. Hodges' tune 'Joy'). The remainder of the service was sung splendidly until they came to the committal 'Dust to dust.' I do not know the names of the Bishops or Clergy who rendered the different parts of the service, but I was struck with their beautiful reading and clear, sonorous intonations. . . . I have attended services at Westminster Abbey for months, and occasionally at St. Paul's, but outside of the Madeleine at Paris, and the Sistine Chapel at Rome, which latter is unique and incomparable, I have never heard anything to equal the volume and richness of the choral service that morning. The concluding hymn was 'O Paradise,' and was sung exquisitely. The fine soprano of the boys and the deep, rich tones of the bassos were beyond criticism. I will stake old Trinity against any other church in the world for the purity of its ritual and its music."

In Epiphany and Septuagesima seasons there was nothing of importance; the choir was nearly at its full strength—16, 5, 5, 8—and the singing is recorded as generally good. In Lent there were a number of new anthems, including six numbers from Gounod's "Redemption," and the Kyrie of Schubert's Mass in F, all new, beautiful, and appropriate. The solos in these pieces received full justice from the excellent quartet—A. Ford, Howard Knapp, Messrs. Barnard and Price.

Hummel's Mass in B♭ was first sung on Easter Day: it is choral throughout. Less difficult than the E♭ Mass,

the choral work shows a wonderful degree of ingenuity and variety, while the graceful and beautiful melodies are worthy of Mozart; the Benedictus is, in this respect, a gem, of which we could sing only a small portion. The Kyrie and Dona of this Mass were sung as afternoon anthem on Septuagesima Sunday. The Introit was a short double chorus from a long anthem by Ouseley; the only solos in the service occurred in the Offertory, which consisted of three numbers from Hiller's "Song of victory." In the afternoon we had for the first time Calkin's Service in G, and a selection from "The Messiah": "The trumpet shall sound," bass solo; the duet, "O death, where is thy sting," with succeeding chorus, and the "Hallelujah"; choir numbered thirty-six. The treble solo in the morning Offertory was sung by Ford, and was his last; for circumstances over which he had no control, and closely connected with his larynx, forced him to retire. He was succeeded as leader by Arthur L. Brown, who made a good and reliable chef d'attaque for just a year; high treble solos falling to Frank Carland, others to Belling and Howard Jaffray, who were now coming to the front. The latter had a beautiful mezzo-soprano voice, which was from this time often heard, and always with pleasure. Most of the alto solos were sung by Julius Baier, the last of four brothers, Howard Knapp and Arthur Kennedy being good seconds. There were at this time five members of the choir named Brown or Browne, two of them brothers; of the others, who were in no way related, two were named Arthur Brown.

The processional on Ascension Day was a choral march from Macfarren's oratorio, "King David," a good deal more varied and difficult than anything used before for this purpose. There was a little uncertainty at the

start, where the tenor voices alone, with a light accompaniment, are employed; the rhythm not being well marked, a little unsteadiness was felt, but it soon disappeared as the other voices and more instrumental support came in, and the march increased in force and effect to its brilliant ending. *The Churchman* in describing the service of the following year, when the same processional was used, said: "The processional was an exceedingly bold attempt, as anthem-singing in procession is not easily accomplished; but the result was more than satisfactory. After the great organ prelude, the brass in the orchestra gave the herald blasts which introduce the procession of priests with the ark, from Macfarren's sacred cantata of "David." The great choir was perfect in the delivery, the antiphonal passages in unison for men, and in full harmonies, admirably sustained by the orchestra, being taken up with precision and enthusiasm."

It is difficult to find music suited for this purpose, music of the right character and just the required length; nothing yet has proved more satisfactory and effective than Dr. Hiles' march, "O Zion, blest city," which we have used many times.

The Mass at this service was Haydn No. 3, as in the previous year; it was not quite so well done this time, though some parts were good, and especially the Creed. Our best effect was made in the Offertory, the first number of Mendelssohn's "Athalie," in four movements, with solo parts for two trebles and alto. The second movement, "O Sinai, thou theme of never-ending story," is quite dramatic, the voices declaiming in unison, and the accompaniments suggesting "the clouds of the storm" and the "vivid lightning" mentioned in the text. The orchestra, directed by Mr. Dietrich, was on the old plan

—strings 20, wood-wind 8, brass and drums 8: and accompanied with great precision. The combined choirs made up 68 voices, and the chorus work was generally good: the weak spots occurred in the solos, of which those in the Mass were taken by Trinity Church choir; those in the anthem "O risen Lord" (Barnby) and Offertory, by St. Chrysostom choir. Gounod's St. Cecilia Mass was sung on Whitsunday with anthems of Elvey and Barnby.

There were several newcomers in the choir this summer: Mr. Ward, a musical enthusiast and possessor of a fine natural alto voice; Mr. Thalberg, principal tenor, in place of Mr. Barnard; and Messrs. Walter Drill and Janes, basses; Mr. A. A. Hayes was also singing this season.

Six new Services were sung during the year; 2 Morning, 2 Communion, and 2 Evening, besides Hummel's Mass; seventeen new anthems: 6 English, 6 Gounod, and others by Schubert, Mendelssohn, Hummel. New Evening Services were from this time always Magnificat and Nunc dimittis, and during the next year six were added.

XLVI

1887–1888

Sunday afternoon, June 19th, a special service was held to commemorate the Jubilee, or fiftieth anniversary of the accession of Queen Victoria to the English throne. The occasion was universally celebrated in England, and various anthems were composed for it, notably one by

Dr. Bridge, which was sung at the State Service in Westminster Abbey attended by the Queen and Royal Family; also two by Dr. Stainer, the shorter of the two being used at the celebrations here, though the more important one was sung at the choir festival in November.

The Englishmen of Brooklyn took the lead with a very effective service by a large choir at St. Mary's Church, which was largely attended. The New York service was due to the patriotism and energy of the Rev. Dr. Parker Morgan, Rector of the Church of the Heavenly Rest and Chaplain of the St. George's and St. David's Societies, who directed the arrangements and delivered the address. The choral force was made up of the choirs of Trinity Church and the Heavenly Rest, with a detachment from St. Chrysostom, making a total of 70 voices. The order of service was as follows:

PROCESSIONAL HYMN.—"Rejoice, ye pure in heart" . . *Messiter*
PROPER PSALMS, 20, 21.
MAGNIFICAT AND NUNC DIMITTIS, IN E♭ . . . . *Garrett*
ANTHEM.—"Let every soul be subject" . . . . *Stainer*
HYMN.—"Now thank we all our God."
ADDRESS
OFFERTORY.—Organ solo. Variations on "God save the Queen."
Played by Mr. Baier. *Rinck*
RECESSIONAL HYMN.—"Before the Lord we bow."

Dr. Stainer's anthem is simple, and consists of a recitative for tenors and basses, short treble solo, and a spirited full chorus, followed by a chorale; the opening and closing movements are in the key of D, while the body of the anthem is in B♭, and the latter makes a very good short anthem for general use, by discarding the first and last pages, which alone have reference to the special occa-

sion, and are in a strange key; it looks as if they were tacked on, for the occasion, to a movement previously composed. Stainer's other Jubilee anthem is quite a different affair, and may take rank nearly with his best work.

Our services have always been kept up through the summer, as nearly as possible at the regular standard, but with smaller choir, shorter music, few solos, and the small organ only; the Canticles always to "Services," and the usual three anthems. Each member of the choir is allowed three Sundays' vacation, about one-third of the choir being relieved from duty at one time. As August is the month generally preferred, and as there is difficulty in carrying out the rule strictly, the services in that month often suffer; on one Sunday, in 1882, the entire programme, with a solo anthem in the afternoon, was sung by thirteen voices. On an August Sunday in 1887 there were fifteen voices, who sang

TE DEUM	*Boyce in C*
BENEDICTUS	*Gregorian tone*
ANTHEM.—"From all that dwell"	*Walmisley*
COMMUNION SERVICE, IN E	*Barnby*
OFFERTORY.—"All they that trust" (One chorus.)	*Hiller*
EVENING SERVICE, IN D	*Martin*
ANTHEM.—"Send out thy light"	*Gounod*

with psalter, five hymns, responses, etc., etc. This represents the usual order of music in July and August. On the first Sunday in September there were 27 voices, and in the middle of October 33, the volunteer members having then returned.

We now took up Anglican settings of the "Benedictus

Dominus," the first being Selby in C, which was used with the Te Deum of Whitfeld in E, and then with other Te Deums; an incongruous arrangement, but unavoidable. Dr. Stainer, in one of his Services, has Te Deum in B♭ and Benedictus in D; so that there is some authority for the practice, which is contrary to long-established usage.

In October a Communion Service by the Rev. W. H. Cooke was sung for three Sundays; also a beautiful setting by Gounod of the hymn "Glory to Thee, my God, this night," originally written for a solo voice. In November the evening Service of Hodges in F was revived.

The fifteenth annual choir Festival was held at St. John's Chapel, with an unusually varied programme, all of it being 19th century music. The Magnificat was by Dr. Gilbert; the anthems, compositions of Zingarelli, Mendelssohn (Ave Maria), Rossini (from Stabat Mater), Stainer, Woodward, and Le Jeune.

For twenty-one years we had been singing processional hymns at all services, Good Friday being the only exception; the time had now come when a change was to be made in this particular. In England the use of processionals had been everywhere given up at ordinary services; they were reserved for special occasions, in the cathedrals they never were used. This fact induced the Rector to order that they should be omitted at Trinity Church in the penitential seasons: which was accordingly done in Advent season, 1887. The change did not meet with universal approval; it is said that one family, well-known and regular attendants at our services, walked out of the church when they saw the choir enter in silence. It is, however, a good way of marking the penitential seasons, apart from other considerations, and entirely

reasonable on that ground alone; in course of time the processionals will probably be reserved for festivals and special services as in England.

Another change made at this time, by direction of the Rector, was the substitution of double chants for the simple tunes in the old Psalter; this met with pretty general approval. The double chant demands generally a larger compass of voices, and will sometimes include one or two notes out of the reach of untrained singers. The extreme compass of double chants is ten notes, though that is exceptional; the greatest compass of single chants is eight notes, in rare cases; most of them do not exceed five or six. The old and genuine Gregorian tones are limited to five notes; the Peregrine has six, and some modern forms include eight. It is important that the reciting note be at a convenient pitch, not too high, and this condition is rarely disregarded by composers. For our use the St. Paul's Cathedral selection was adopted, as the best in respect of both the character of the tunes and legibility of type.

For some years past plainsong responses had been sung in penitential seasons, and it was so this year; afterwards the plainsong was given up, to avoid the discord caused by Sunday-school children and congregation singing Tallis, which does not accord with the usual plainsong harmonies. We now use Tallis throughout the year, singing all responses without organ in Advent and Lent. It is much to be desired that Sunday-schools and mission choirs should be taught to sing plainsong responses always; there would then be no clashing with the choir when singing Tallis, as the latter has the plainsong in the tenor part.

Christmas Day Saint-Saëns' Mass was sung, and Offer-

tory by the same composer; neither of them new. The Lord's Prayer, to Merbecke's version, harmonized and arranged by Dr. Stainer, was first sung, also, after the Benediction, an elaborate Amen from Liszt's "Christus." The choir numbered 34 and singing was good. The festival fell on a Sunday, and in the afternoon we had a new Service, Martin in C; for anthem a solo from the "Messiah" followed by a Barnby anthem; after the prayers the Dresden-Stanford Amen; and at the Offertory "Glory to God," by Pergolesi, a simple and quaint movement from a Gloria in Excelsis; this was much used in England thirty or forty years ago, but is not often heard now.

Two of Mendelssohn's eight-part Psalms were sung in Lent, Psalms 42 and 22; also the first movement of Psalm 13 by the same composer, "Lord, how long wilt Thou forget me," the solo part in this well sung by Julius Baier.

There was an especially good Service on Easter Day, comprising Haydn's Mass No. 1, and part of Mendelssohn's 95th Psalm. There was new music in the afternoon, Smart in B♭, a very fine Service; anthem from the "Messiah," and a short "Hallelujah" chorus from Handel's "Judas Maccabæus."

The Mass on Ascension Day was Schubert in A♭, which we had previously sung with organ accompaniment, and was now heard to better effect with Schubert's orchestration; cuts were of course made, for the Mass is very long. The anthems were both by Mendelssohn, the first from "Lauda Sion," and the Offertory, Psalm 98. Treble solos were shared by Belling and Howard Long; the latter had a voice of beautiful quality and a fine musical organization, but was kept back a good deal by indifferent health; he sang with us for nearly four years, and then was induced to enter another choir; the first case of that kind

which had occurred with me. Alto soloist was Julius Baier; tenor, Mr. C. S. Phillips, who came in on the 1st of May. The St. Chrysostom choir took part as usual, and had a share of the solos. Mr. Raboch was at the chancel organ, Mr. Baier at the large organ, and Mr. Dietrich directed the orchestra.

The Churchman gave a report of this service, closing with the following remarks: "There were none of the minor casualties to be apprehended on such great occasions. Only once, in an extremely involved passage in the finale of the Gloria in Excelsis, confusion for an instant was perceptible. But from first to last, the rhythm, phrasings, antiphonal effects moved truly, evenly, and without a blur. This is no slight achievement when we take into account the magnitude of the choir and its exceptional formation, the two organs and the orchestra, together with the great distance between the conductor and his voices, and the great organ and orchestra."

On Whitsunday, with Gounod's "Sacred Heart" Mass, we sang at the Offertory a composition by Schubert, entitled "God in nature," written in 1822 for a chorus of female voices, and arranged by myself for a chorus of mixed voices with tenor solo; it is in two movements, and the first is very fine and original.

The list of new Services during the year is longer than usual; there was a need of more Magnificats, so we find six new settings of evening Canticles, against four other Services; of the twelve new anthems, eight were English.

XLVII

1888–1889

This summer Arthur Brown, leader, and Carland, treble soloist, dropped out and Belling became leader, a position which he held for three years. For treble solos we now had Belling, Long, and H. Jaffray; for alto Mr. Ward, Julius Baier, and G. S. Trimble, whose strong voice developed early into a good bass. For tenor there were Messrs. Phillips, Farr, and Forster; for bass Messrs. Price, Steiner, Drill, Norris, and Wood. The choir was therefore in good condition, and we had some good work in the autumn. From September to Advent there was much new music; three evening Services and five anthems. One of the latter was a part of Dr. Hodges' "I was glad," composed for the consecration of Trinity Chapel; another was a long and interesting composition of F. Cowen, written for the opening of the Exhibition at Melbourne, Australia, in 1887; it is in three movements, the first two being particularly good. The first number was sung on Thanksgiving Day, and on the previous Sunday afternoon the entire work, which occupies about twenty minutes.

The sixteenth annual choir festival, held always on the Thursday before Thanksgiving, took place at Trinity Chapel, when a carefully selected programme of nine English anthems was presented; beginning with a specimen by Dr. Fairfax, 1488, and continuing with works of Redford, 1540, Creyghton, 1680, Clarke, 1700, Battishill, 1778, Wesley, 1849, Macfarren, 1855, Stewart, 1860, and Dr. Gilbert. This programme was very interesting to the student of church music; showing the development of

the English anthem from almost the birth of counterpoint to its culmination in the works of Dr. S. S. Wesley; for the anthems of Macfarren and Stewart show no further development, but rather a reaction in the direction of simplicity.

This was the last of the Choir Union services; some unnecessarily severe criticisms appeared in an influential journal, and it was decided by the Rector that it would be best to suspend the meetings for a time.

A novelty, in Advent, was the evening Service of Walmisley in D minor, which is laid out on an unusual plan; an antiphonal effect is sustained by alternating bold unison passages for tenor and bass with others in three-part harmony for trebles and alto, both being combined only in the Glorias. The same plan is found in Cobb's evening Service in E♭, but in a more simple and popular shape, the music being almost entirely in unison. Cobb's Service is a great favorite and we have sung it many times.

The Christmas Day service is recorded as good throughout; the music was familiar, Schubert's Mass in F and anthems by Mozart and Gounod, and the choir carried it through with a steady swing. The singing in the following months was up to or above the average. I find numerous entries in my book testifying to the good work done by the choir; we had excellent treble solos by Long and H. Jaffray, who were both then at their best, and their best was something very satisfying to the ear. H. Neesen also gave some good treble solos, and G. L. Norris contributed bass solos, relieving Mr. Price of those which called for use of the lower register.

Easter Day, 1889, all the morning music was new, and the afternoon Canticles. The Mass was Haydn No. 6,

a florid and difficult composition with much solo work and two troublesome fugues, requiring hard preparatory study. Our labors were rewarded by a fairly good service, the anthems and parts of the Mass being very good. The Introit anthem was by Tours, the Offertory by Dudley Buck, "As it began to dawn"; an effective anthem, beginning with a duet for treble and alto in Canon form, continuing with a descriptive chorus, tenor solo, and fugue on two subjects. The afternoon music was feeble and solos poor. Service was Barnby in E♭, and anthem from the "Messiah"; the choir numbered 35 at both services.

On the first Sunday after Easter we sang the "Te Deum" from the "Consecration Service" of Dr. Hodges; this was written in 1846, and had not been heard for over thirty years. The opening theme is treated with contrapuntal devices at various points, alternating with passages in simple harmony, the voices moving together; an intricate and difficult work, which must have seemed a strange language to the congregation of 1846, and which requires study for its thorough appreciation.

The city was in a condition of excitement at this time over the celebration of the centennial of President Washington's inauguration. The celebration extended over several days, and on the first, Monday April 29th, President Harrison and Cabinet were received in great state and with a large military display, at the Equitable Building. To make the ceremonies more impressive, the choir of Trinity Church was engaged to take part. Fifty-six men and boys were mustered for the occasion, 36 from Trinity Church and 20 from St. Chrysostom. Assembling at the school house, the choir proceeded to the Equitable Building, escorted by a squad of police, mounted and

foot, necessary on account of the crowds in the streets. Having put on their vestments, the choir was placed in a compact body at the foot of the stairs in the large hall; and as soon as the President had taken his place, sang Hymn 307, "Before the Lord we bow," transposed from C to E♭, without accompaniment. This was followed by the Doxology, to the old 100th tune in A♭, accompanied by the small band from David's Island, also stationed in the hall, many of the great assemblage adding their voices. The tune was taken up by other military bands outside and by the chimes of Trinity Church, and the effect was thrilling. By a curious coincidence there were in our choir at this time two junior boys named respectively George Washington Retz and Benjamin Harrison Old. The latter was three years later our best singer, soloist, and leader; one of those boys, so welcome to a choirmaster, who have the faculty of seizing at once not only the notes, but also the meaning and proper interpretation of what they have to sing. Our George Washington retired from the choir early without leaving any farewell address.

At the close of the ceremonies the choir was treated to a capital lunch, men and boys, by the liberality of a distinguished gentleman present, Conrad N. Jordan, Esquire, who had become infected with the enthusiasm produced by the occasion. Excitement continued throughout the week to such an extent that on SS. Philip and James' Day the choir was excused from duty, as my record says, "on account of centennial celebrations and general confusion."

As this was an historical event which cannot occur again until the year 1989, the names of members of the choir might possibly have interest for some chance reader

of this little book at that date, who may perhaps find the name of his or her grandfather recorded as one of the little boys who took part in the ceremonies of 1889; the list is therefore appended.

Choir of Trinity Church, at Centennial of the Inauguration of President Washington, April 29, 1889

Boys

C. Belling
H. Long
H. Jaffray
H. Neesen
C. Dewes
J. Goodridge
B. Brown
S. McAlpin
H. Link
C. McGay
T. P. Browne
L. Dunkinson
A. Holland
A. M. Messiter
Benj. Harrison Old
Geo. Washington Retz
G. S. Trimble
D. Charters
W. Doran
H. Littlejohn
H. Ball

Men

P. H. Ward
H. Beach
M. B. Farr
C. Forster
C. S. Phillips
C. K. Coit
G. Jacob
G. Noxon
H. Price
P. J. Steiner
A. G. Wood
G. L. Norris
F. H. Dunkinson
J. M. Knapp
Victor Baier, *Assistant organist.*

A. H. MESSITER, *Director.*

From Choir of St. Chrysostom Chapel

Boys

E. H. Janes
J. Murray
F. L. Schmitt
H. English
J. Geach
J. Davis
H. Eberhardt
M. Mead
C. Morrison
A. Amann
W. Amann
J. Ball
W. Harris

Men

G. Kiefer
E. Riehl
R. Smith
E. B. Sperry
M. A. McDermid
T. Pearce

W. A. RABOCH, *Organist.*



CHARLES A. BELLING,
1882—1892.

RICHARD G. SIMPSON,
1891—

BENJAMIN H. OLD,
1888—

EUGENE C. KNAPP,
1891—

J. HAROLD KNAPP,
1891—

In due course Ascension Day arrived and was celebrated in the usual manner; a chorus of 70 voices was made up by the two choirs, and the orchestra, directed by Mr. Dietrich, included 20 string and 16 wind instruments. Mr. Baier was at the large organ and Mr. Raboch at the chancel organ. Last year's Mass, Schubert in A♭, was repeated and the singing was good excepting only the processional, "Sound the loud timbrel" (Schachner), where there was some unsteadiness. The Offertory was an interesting novelty, Liszt's Psalm 13, of which we sang about three-fourths. Much of the opening movements was omitted; there was more of it than we wanted, and these movements are mournful and not very interesting. The whole work displays great ingenuity but little originality or freshness; however there is sufficient charm in some parts to compensate for the lack of that quality in the remainder. The solo part, written for tenor voice, was divided between Mr. Farr and H. Long, treble.

The Mass sung on Whitsunday was the composition of one of our old choir boys, Henry L. Case, and showed decided talent with a reasonable degree of originality. The Creed is cleverly treated and is the most original part; the chief defect throughout the Mass is a want of contrapuntal variety, but it is better than some of the popular Masses sung nowadays. The Offertory was Haydn's motet, "Let God arise" (Insanæ et vanæ), and in the afternoon the Liszt Psalm was repeated. On Trinity Sunday the division of the services, discontinued in 1873 for that day, was this year resumed. Haydn's 6th Mass was repeated, with the solo and chorus, "To Thee Cherubim," from Sullivan's Te Deum.

Ten new Services were introduced during the year; five of them being Magnificat, etc.: ten anthems, eight of

which were English or American; for the last two years we had been drawing largely upon English compositions. Treble, alto, and tenor departments were at full strength this spring and summer, but there were only four basses, that is to say, no volunteers; in the autumn, Mr. Bingham, a well-known connoisseur, joined us and gave his services for a year. Mr. Charles K. Coit also came in about the same time and gave valuable help for three years. A change of principal tenor was again made on the 1st of May, and now we had in that capacity Mr. G. Allen, a very competent professional musician with a fairly good voice; he remained for two years. Really competent tenors with good voices are scarce and command large salaries; I made an attempt, some years earlier, to raise privately a fund which would enable me to secure a first-class tenor without crippling other departments of the choir, but met with no encouragement; our tenor department had never been quite satisfactory.

XLVIII

1889–1891

The next event calling for mention was the adoption of a new Psalter with double chants in Advent, 1889. For two years we had used the St. Paul's tune book with the old Psalter; in the early part of this year the Rector and Vestry decided to issue a book with fresh music, and the duty of preparing it was assigned to me. The work was done during the summer and autumn; in December the book was ready and was at once adopted in our services. Advantage was taken of this opportunity to modify

the old pointing in a few instances, in the direction of more correct accentuation of the words, a point fiercely insisted on by modern critics. To meet this point, the old rule in chanting "one syllable to one note," formulated by Archbishop Cranmer in 1550, had to be still more relaxed, for in the old book it was by no means strictly observed. The nearer we keep to this rule, so much easier is the chanting; if we disregard it, in order to make the verbal and musical accents agree, chanting becomes more difficult.

A thoroughly satisfactory pointed Psalter can be had in one way only, and that is by a new translation of the Psalms made expressly to fit the form of the Anglican chant; just as we have versions of the Psalms made expressly for metrical psalmody. Such an undertaking appears to me quite practicable, especially so in this country, and of no great difficulty. Now, we have to fit round pegs into square holes, and it is impossible to make two persons agree on the method to be followed; discussion and argument are useless, and the importance of the matter is unduly magnified, for with proper care, smooth and intelligible chanting can be had with any book, or indeed with no pointing beyond the colon.

Returning to my record, I find that Christmas Day was remarkable for unusually warm weather; this produced much sickness and some gaps in the choir, of which only 28 members were present to sing Guilmant's Mass in E♭ and a selection from Gade's "Holy Night"; among the disabled was Mr. Price, and all the bass solos were efficiently sung by Mr. Steiner.

In Lent, 1890, five numbers of Haydn's "Seven last words" were sung on Sunday afternoons; two of them well done, the others only indifferent; one afternoon there

was no anthem on account of the absence of the treble soloist.

Easter Day the music was well sung; Hummel's Mass in B♭ and an anthem by Ouseley were given with great spirit throughout. The Mass is entirely for chorus, and the only solos were in the Offertory, treble solo, unaccompanied quartet and double chorus from Benedict's oratorio "St. Peter." The solo has a compass of two octaves, E♭ to E♭, and was well sung by Frank Riker, a Vermont boy who had come to us in the previous autumn, and had quickly assumed a prominent place. His voice was of unusual compass, strong, and of fine quality in the upper register; he had been heard in solos before, but this was something exceptional, and was a success. The quartet, sung by H. Long, Messrs. Ward, Allen, and Price, was less satisfactory, and the chorus failed to make a due effect, though there were no bad breaks. The choir numbered 33, and in the afternoon sang Calkin's Service in G, part of a Wesley anthem, and the "Hallelujah." The Benedict selection was repeated without solo the next Sunday, and sung with much improved effect. This day the Te Deum was a composition of Mr. R. H. Warren, organist of St. Bartholomew's Church and conductor of the Church Choral Society.

Ascension Day there was some notable new music, which was well sung throughout, as regards the chorus work; it is recorded as a very good service, with one or two slips in the solos. The two choirs, 65 voices, took part as usual. The Rector was absent in Europe, and four Bishops officiated: the Bishop of Albany as celebrant and the Bishop of New York as preacher. The orchestra of 37 men, directed by Mr. Dietrich, accompanied with precision and effect. The anthem was an adapta-

tion of the florid Kyrie in Haydn's Mass No. 2, solos by Riker and Mr. Ward; the Offertory, Lachner's 100th Psalm, the solo part divided between Long, Neesen, and Mr. Farr. The new mass was Niedermeyer, in B minor nominally, but that key is used only for the Kyrie which we did not sing, and the close of the "Dona nobis"; as we sang the Mass, it began and ended in D major, a sufficiently bright key. All the numbers are in different keys, and the character of the music is much varied; the "Et incarnatus" is a double Canon a capella, 21 bars Adagio; there are two fugues in the Gloria, one at the "Laudamus" with an independent accompaniment also in fugue form, another of a more commonplace character at the end; this one we abbreviated. There are also passages of lovely melody in abundance: the "Benedictus" may be noted as a gem of melody and beautiful accompaniment. The second section of this, in fugue form, is easily cut out, leaving the most attractive part and the Coda, which fit well together and furnish just about the right quantity for our purpose. This Mass was composed in 1849, and first performed in that year at the Church of S. Eustache, Paris.

At the close of the service a sonata by Guilmant for organ and orchestra was played with good effect, Mr. Baier taking the organ part.

On the 19th of May the choir officiated at laying the foundation stone of the new chapel of St. Agnes. Clergy and choir assembled at the Methodist Home near by, and marched in procession to the site singing "The Church's one foundation," accompanied by a quartet of brass instruments, two cornets, and two trombones. The music comprised a short anthem, "O how amiable," by Vaughan Richardson, responses, a psalm chanted, a hymn, Gloria

in Excelsis to the old chant, and recessional "Now thank we all." The music of the service was accompanied on a large cabinet organ, both processionals by the brass quartet; the choir numbered 31.

Whitsunday Gounod's St. Cecilia Mass was sung for the twentieth time: the anthems were "Holy Spirit, come," by Dr. Martin, and the final solo and chorus from Handel's Samson, "Let the bright Seraphim." Trinity Sunday Hummel's 1st Mass was repeated, with familiar anthems.

The amount of new music during the year was small, 3 anthems and 5 Services. New psalters had to be paid for out of the appropriation; also a set of portfolios for the better preservation of the contents of our constantly increasing choir library. Few changes had occurred in the choir: a new tenor, Mr. A. W. Gay, was secured, and his strong voice and musical knowledge made him a valuable acquisition. Near relatives of Mr. Gay were members of Dr. Hodges' choir, and the family connection with the music of Trinity Church has been kept up by his uncle, Mr. A. G. Wood, now the senior member of the choir. We lost several of the best trebles in the summer, but four good leading boys remained, and recruits were always coming in.

In the autumn of 1890 there was some very good singing and new music—Bennett's morning Service in B♭, Selby's Communion Service in A, and Barnby's evening Service in E; all modern and above the average in interest. Anthems by Gounod, Goss, Wesley, Sullivan, and Stanford were sung, a new one by Stanford, "I saw another angel," proving very effective.

In Advent the music was simple, except for the afternoon anthems: an unfortunate attempt at the Benedictus

of Hummel's 2d Mass resulted in disaster, as on a previous occasion some years earlier; but two selections from the "Messiah" and Wise's old anthem "Awake, awake" on the other Sundays left little to be desired. The choir was not at its full strength in trebles or basses, the average number of voices being 28.

Christmas Day there was a good service sung by 32 voices, consisting of Weber's E♭ Mass, selection from Sullivan's "Light of the world," with a new and clever anthem by Oliver King, "While all things were in quiet silence"; in the last part of this, the melody of "Adeste fideles" is combined with the other themes. Solos in this service were sung by Riker, Belling, Goodridge, and Counsellor, trebles; Mr. Ward, alto, Messrs. Farr and Forster, tenors; Messrs. Price and Norris, basses. On the following Sundays the trebles were weak, winter colds prevailing: it is difficult to make boys take proper care of themselves, and our boys have to come from a distance, regardless of weather. Septuagesima Sunday, January 25, there was a heavy snowstorm; organist and several of the choir were late, some absent altogether, and the singing was poor all day. The boys continued to be "under the weather" until about Easter, when there was improvement.

In the spring we lost our promising young basso, Gouverneur L. Norris, who died after an illness of several weeks, to the great regret of organist, choir, and many friends. Norris came into the choir in 1882 as a boy, and sang treble for a year; his voice developed very early into a full deep bass, with which he rejoined the choir in 1885 and was soon assigned to a share in the solo work; his interest and enthusiasm in our music were great, and the loss of his mellow voice and amiable personality was felt for a long time.

On the last two Sundays in Lent Dvořák's name first appeared on our list, represented by one number from his "Stabat Mater." Easter Day there was a good service, the music comprising Hummel's Mass in E♭, and anthems by Hiller and Goss; the choir numbered 32 and was in good form. A new evening Service, Bennett in B♭, and selections from the "Messiah" made up the afternoon programme. The following Sundays a Te Deum by Dudley Buck was sung, a fine but rather exacting composition: the stately opening is founded on the 8th Gregorian Tone, the succeeding movements are intricate, and depend for their effect upon good solo singing. We got through it creditably, but not brilliantly.

Ascension Day the Niedermeyer Mass of last year was repeated, with anthems by Liszt and Schubert. A new processional march, from Mackenzie's "Rose of Sharon" was ineffective and unsatisfactory. The entire scene in the "dramatic oratorio" is striking and beautiful, representing the successive passing in procession of maidens, elders, shepherds, soldiers, priests, and people with the Ark, each having an appropriate song; the portions we used were the choruses of soldiers and of people. The orchestra, numbering 34, was directed by Mr. Baier; Mr. Le Jeune was at the large organ, Mr. Raboch at the chancel organ, the two choirs making about 70 voices. The finest effect of the service was made in the Offertory "Great is Jehovah," Schubert's "Allmacht," previously mentioned; the tenor solo of this was finely sung by Mr. John Fulton, formerly of St. Chrysostom choir, who on this as well as previous anniversaries joined his old choir.

This was the 48th in the series of orchestral services, the first of which was on Ascension Day, 1870. On that occasion there was no elaborate processional march, a

simple "Agnus" with organ accompaniment was sung, the choir numbered 29 and orchestra 28. In 1871 the "Agnus" was accompanied by orchestra; 1876 the orchestral and choral processional was adopted; in 1877 the number of orchestral services annually was reduced from five to one; in 1882 the St. Chrysostom choir first took part, increasing the choral force to 78 voices, and since then the only change in the plan of service was the addition of the "Benedictus qui venit" in 1889. Fourteen Masses had been sung with orchestral accompaniment; fifty anthems, most of them large and important works; and Sullivan's Te Deum.

The music of the regular services to the end of this season calls for no special mention. The grand service on St. Barnabas' Day was described in the Year Book of the Parish for 1892; and the account given there is inserted, by permission, farther on.

The regular choir did not appear to the best advantage on that day; their efforts seemed puny compared with the work of the 110 veterans who made up the special choir. We were also weakened by the departure of the solo treble and principal bass a short time before. The choir consisted of 15 trebles, 4 adult altos, 4 tenors, and 6 basses; the trebles were led by Charles Belling, then in his eighth year of choir service and beginning his fourth year as leader; with John Goodridge at the head of the Cantoris side, and Benjamin Harrison Old solo treble. In the ranks of the boys were four of the second generation, Charles Forster, George O'Reilly, Eugene and Harold Knapp, whose fathers were choir boys with me in 1866–67. The only boy alto, Lee M. Bingham, was absent on account of sickness, but that department had been strengthened by the return of Mr. Malin, after an absence

of three years. Of the six basses, three were "old boys"; and it is a curious fact that one of them was younger than the leading treble; a remarkable instance of the vagaries of the human larynx.

During the year 1890–91 seven new Services were sung; and eight new anthems, six of them English.

The répertoire of the choir at this period consisted of

60 Communion Services.
48 Morning Services.
52 Evening Services.
{ 29 Magnificat.
{ 23 Cantate or Bonum.
(Exclusive of plainsong music)
About 365 Anthems.

The choir library, representing the accumulations of 25 years, contained, in addition to copies of music enumerated above, 45 full (orchestral) scores, 74 sets of orchestra parts, 10 folio volumes of Services, anthems, etc., and other miscellaneous matter.

XLIX

ST. BARNABAS' DAY, 1891

From the Year Book of Trinity Parish

On the 11th of June Dr. Arthur Henry Messiter completed his twenty-fifth year as organist and choirmaster of Trinity Church. It was eminently fitting that an incumbency of such uncommon length in this country—covering a quarter of a century of faithful and conscientious service—should be recognized.

St. Barnabas' Day falling on the date of the anniver-

sary afforded an opportunity for an appropriate celebration of the event. With the consent of the Rector the customary church service on that occasion was expanded into a musical festival, for which a special choral service had been arranged.

The choir on this occasion numbered 110 male voices, of whom 28 were first tenors, 30 second tenors, 25 first basses, and 27 second basses. Supplementing these were the 16 boy choristers of the Church, making in all a body of 126 singers. The composition of this superb male chorus was significant, its membership being made up entirely of those who had sung in Trinity choir regularly, at some period of the twenty-five years preceding, either as choir boys or as choir men. . . . It embraced a large number of singers whose names have become famous in the musical world, represented by such well-known artists as Mr. Franz Remmertz and Mr. Theodore J. Toedt.

In the getting together of this choir a great deal of labor had been accomplished by the committee of the active choir of the church by whom the anniversary was projected and carried to a successful conclusion. Rehearsals were held for several weeks previous to the service in the Sunday-school room of Trinity Church House, which were conducted by Mr. Victor Baier, assistant organist of Trinity Church, with the assistance of Mr. John M. Knapp, a choir boy and organ pupil of Dr. Messiter, as accompanist. Mr. Baier also conducted the Service on St. Barnabas' Day.

A musical event at once so unique and of so commanding importance naturally awakened wide interest, and the pressure for places became so great that tickets to the church were issued.

The service itself will long be remembered as one of

the most impressive and effective, in many respects, known in the history of Trinity Church. It was a new experience, the giving of an entire Mass with male voices alone, and on so extended a scale and under conditions such as those surrounding this occasion—conditions impossible to any other church or communion in the country.

The processional hymn, the music for which was composed by Dr. Messiter, was taken from the proposed new Hymnal, and was given out by the "old boys" of Trinity—as the gentlemen took evident pride in styling themselves—with a whole-souled vigor of the most exhilarating nature. It was as follows:

"Sing, ye faithful! sing with gladness!
Wake your noblest, sweetest strain!
With the praises of your Saviour
Let His house resound again!
Him let all your music honor,
And your songs exalt His reign!"

The procession was thus constituted:

The Sexton of Trinity Church, Thomas P. Browne, bearing his mace of office, followed by the other Sextons of Trinity Parish.

The special choir of men, escorting the regular choir of boys and men of the church.

Dr. Messiter, wearing the "hood" of his degree as Doctor of Music, the gift of the choir, and with which he had been invested by the Rector, previous to the formation of the procession, in the robing rooms.

Acolytes.
The Clergy of Trinity Parish.
The Rector.

In order to accommodate the enlarged body of singers the chancel had been extended by the erection of a platform, upon which the male chorus took their places, the regular choir and the clergy passing through and occupying the stalls in chancel and sanctuary.

In the service which followed, the Rector was the celebrant, the Rev. Dr. Mulcahey the Gospeller, and the Rev. Mr. Steele the Epistoler.

The musical service chiefly consisted of the "Messe des Orphéonistes," of M. Charles Gounod, arranged as a Communion service by Joseph Barnby, which was given entire, with the exception of a single number, the "O Salutaris." This composition, written for the Orphéon Societies of Paris, of which Gounod was the musical director, was first given to the world about 1855. It is one of the most dignified of Gounod's early Masses. It has but a slight accompaniment, and probably for organ only. In character it is thoroughly ecclesiastical, and it abounds in beautiful passages and striking effects.

The "Kyrie Eleison" was employed as the customary anthem or Introit, and served to disclose the grandeur of the volume of tone and the precision of attack, accuracy of phrasing, and intelligent appreciation of the demands of light and shade on the part of the great body of singers who responded to Mr. Baier's baton. Mr. Wenzel A. Raboch, of St. Chrysostom's Chapel, and Dr. Messiter alternated at the chancel organ during the service, and Mr. Charles Baier was at the great organ.

The "Credo," "Sanctus," and "Gloria in Excelsis" were singly and collectively admirable examples of male-voice part singing, but it was left to the "Agnus Dei" to disclose the full extent of the ability of the chorus in the production of delicate *nuances*. This num-

ber was sung without accompaniment, and exquisitely voiced.

To the regular choir was assigned the "Kyrie" in response to the Commandments, composed by Dr. Messiter, and one of the most tender and touching bits of writing in the whole range of penitential music; the Offertory anthem, Spohr's beautiful setting of the 84th Psalm, "How Lovely Are Thy Dwellings Fair," and the "Benedictus," which was taken from the "Messe Solennelle" of Gounod.

The stately and magnificent choral, "Now Thank We All Our God," constituted the recessional. This produced a fine effect, two lines being given out by the organs in unison, and the hymn sung by all the voices in unison.

At the opening and at the close of the service Mr. E. M. Bowman, assistant organist at Trinity Church in 1867–68, played on the great organ the March in D of Henry Smart, and the Toccata and Fugue (Doric) of John Sebastian Bach.

In the evening the social side of the anniversary was celebrated, Dr. Messiter being "banqueted" at Mazetti's. This proved a most enjoyable occasion. The choir and clergy were well represented, and there was much good speaking and more good singing. For "Our Alma Mater, Dear Old Trinity," Major Morris B. Farr spoke; the Rector responded to "Our Guest: the Musician, Master and Man, Whom All Delight to Honor," and presented Dr. Messiter with a silver service on behalf of the singers who had taken part in the Service, to which Dr. Messiter replied with customary modesty; there was a "silent" toast to "Our Associates—the Absent and Those Who Have 'Gone Before'"; in the place of Dr. Walter B. Gilbert, Mr. Raboch spoke for "The Organists of Trinity

Parish: Tenacious in Training, Their Musical Children Rise Up and Call Them Blessed"; "The Music of the Church, as Exemplified in Trinity Choir: Its Influence and Example," was talked of entertainingly and instructively by Rev. Mr. Steele; the Rev. Thomas H. Sill responded for "Trinity Parish and Church: Its Clergy, Wardens, and Vestry"; for "Our Clerical Graduates: from Choir-stall to Sanctuary and Pulpit," the Rev. Edward M. Pecke spoke; Mr. Victor Baier gave some personal experiences of the benefit of Dr. Messiter's instruction in replying to "The Evolution of the Musician: from Choir-boy to Organist"; Sexton Browne responded for "A Most Important Functionary, Without Whom the Church Would Indeed Be at a Loss," and Mr. Toedt spoke for "The Old Boys: They Have Made the Fame of 'Old Trinity' Worldwide."

The idea of this commemoration originated with Mr. Baier, the assistant organist; it received very gracious and cordial support from the Rector, and was taken up with much heartiness by present and former members of the choir. To carry out the arrangements a committee was formed, consisting of Mr. Baier, chairman; Mr. Forster, secretary; Mr. Steiner, treasurer; Messrs. A. G. Wood, H. E. Malin, and Thomas P. Browne; each of whom undertook with good will a share in the necessary work. The expenses were defrayed by a subscription raised among the congregation. The labor of corresponding with old members of the choir, foreign organists and others, was very great and fell upon the secretary, Mr. Forster. In reply to notifications of the event, letters of a congratulatory nature were received from eminent foreign musicians, including M. Gounod, Dr. E. J. Hopkins,

Sir Joseph Barnby, Dr. Villiers Stanford, Dr. Garrett, Dr. Martin, H. Gadsby, B. Luard Selby, and others; some of these were read at the banquet in the evening. Very kind and complimentary letters were also received from Dr. G. W. Warren, Mr. A. S. Baker, Rev. Dr. Arthur C. Kimber, Rev. T. W. Punnett, Rev. W. C. Hubbard, John F. Mines (Felix Oldboy), A. A. Hayes, and F. Keppel, accompanied in some cases by handsome gifts.

The grand musical service was an event to be remembered with pleasure by all who took part; to the writer of this, so highly honored after twenty-five years' service as organist and choirmaster, the entire celebration, kindly conceived, generously supported, and ably carried out, was a most agreeable testimony of friendly regard and musical appreciation. He here puts on record his gratitude to the faithful friends, colleagues and pupils who united in conferring the honor. Especially is it due to the Rector, the Rev. Morgan Dix, not only for his endorsement of this celebration, but for the kind consideration and cordial encouragement extended to the writer for a quarter of a century; on the part of the chief authority of the Parish everything has been done to make the way smooth for the organist, and great indulgence has been shown to shortcomings. Members of the choir have been faithful and earnest in their share of the work, and there has been as little friction or disagreement as could reasonably be expected.

The preceding pages show that these favorable conditions have enabled us to bring into the service of the Church a large number of valuable and interesting musical works; and that these have in most cases been sung in a manner worthy of the reputation of this historical Parish.

L

1891–1892

After the great service of St. Barnabas' Day the choir settled down to the usual routine of familiar and short Services and anthems for the summer. During July and August there is only about half of the choir on duty, sometimes even less. We lost this summer our brilliant treble soloist, Frank Riker, but still there were others, capable and efficient boys, such as Old, Simpson, Glanzmann, with E. and H. Knapp, all competent for solos.

Full work was resumed early in September, but there was little of special interest before Christmas: Boyce's "O where shall wisdom," and on All Saints' Day a new anthem by Oliver King, "And the wall of the city," from Revelation 21; also in November a Communion Service by S. J. Gilbert, son of Dr. Gilbert of Trinity Chapel. On Thanksgiving Day an anthem by Cornell, composed for the Centennial celebration of 1876.

A feature of the year's music was the revival of Dr. Cutler's anthems, of which six were sung between Advent and Easter, beginning with the Advent anthem "The night is far spent." Dr. Cutler's music is well written, agreeable to sing, and, in style, recalls old Dr. Boyce—a good model—and the best Cathedral composers. On Advent Sunday we had also "Wondrous sound the trumpet flingeth" from Dvořák's Requiem.

Christmas Day, the Mass was Gounod's "3^{me} Solennelle," not one of his greatest, but still good and replete with Gounod effects. The Offertory was by Gilchrist, of Philadelphia, "Christians awake." The Epiphany season produced Morning Services by Hodges (the New York

Service) and Tuckerman; two of Dr. Cutler's anthems, two selections from Gade's cantatas, and a long anthem by Walmisley (1814–1856), "If the Lord Himself had not been on our side."

In Lent there was, as usual, a large infusion of Gregorian music. Benedicite was used, and a Hymn in place of Gloria in Excelsis. Purcell's (1658–1695) Benedicite was sung three times, after which we dropped into Gregorian. Purcell's music abounds in risks and traps for the unwary, and is not easy for those "not to the manner born"—or trained. In his setting the length of the Canticle is slightly reduced by using the refrain once only for a group of four or six verses. Of the larger anthems, two were of the old school, "Hear my prayer," Kent (1700–1776), and "Hear, O thou shepherd," Clarke Whitfeld (1770–1836)—two by Mendelssohn, "He shall give his angels," double quartet, and "I waited for the Lord"—and bass solo with chorus from "The Woman of Samaria," by Sterndale Bennett.

Easter Day the Mass was composite—Credo, Sanctus, and Benedictus from Schubert in F—Agnus and Gloria from Liszt's Coronation Mass: the former had been used before, but the Liszt music was new, and it must be confessed, not very interesting; exceedingly ingenious but without inspiration; it was never repeated. The Offertory consisted of four numbers from Barnby's Psalm 97. In the afternoon we had Smart's Service in B♭, a very fine one, and the usual selection from "The Messiah." On the following Sundays Gounod's Te Deum was sung once and then replaced by Mendelssohn's.

The Ascension Day service, with orchestra and increased choir as usual, began with the old favorite, "O Zion, blest city," followed by the anthem "O come, let

us sing," from Handel's Chandos Anthems. The Mass was again composite, but all Schubert—Sanctus and Benedictus from the Mass in F, Credo, Agnus, Gloria from that in E♭—the latter were new. This is one of Schubert's latest and most elaborate compositions, the movements are long and difficult, and had to be cut a good deal: we were not afraid of the difficulties, but the time occupied in the service had to be considered. The Offertory was from Mendelssohn's Athalie, the first three numbers, first sung several years before. On the Sunday, "Great is Jehovah," Schubert, an adaptation from the song "Die Allmacht," and one of our most effective pieces.

Whitsunday the Mass was Gounod's St. Cecilia, the Offertory, "Let God arise," Haydn (Insanæ et vanæ). Trinity Sunday Schubert's Mass in F, with Offertory "To Thee all angels," from Handel's Dettingen Te Deum; in the afternoon a new and fine anthem by Lloyd—"Give the Lord the honor due." After this Sunday we gradually subsided into the summer plan of short and familiar compositions.

Summary of Music used, 1891–92.

6 MASSES.—Mozart, Schubert 2, Gounod 2, Liszt.

19 COMMUNION SERVICES.—Rogers, Hiles, Monk, Garrett, Barnby, Tours 2, Stainer, Calkin 2, Reay, Stanford, Selby, Haynes, King-Hall, Field, Cobb, Agutter, S. J. Gilbert.

18 MORNING SERVICES.—Mendelssohn, Gounod, Purcell, Travers, Boyce 2, King, Hopkins, Smart 2, Tours, Garrett, Reay, Stanford, Bennett, Cobb, Hodges, Tuckerman.

16 EVENING SERVICES.—Travers, King, Arnold, Whitfeld, Smart, Garrett, Steggall, Best, Martin, Selby, Roberts, Cobb, Bunnett, White, Florio, Messiter.

ANTHEMS.

23 GERMAN.—Handel 7, Haydn, Mozart, Schubert 2, Spohr 5, Mendelssohn 7.

10 FRENCH, &c.—Gounod 5, Gade 2, Dvořák 2, Marcello.
14 EARLY ENGLISH.—Tye 2, Weldon, Boyce, Richardson, Kent, Whitfeld 3, Attwood 3, Walmisley 2.
55 MODERN ENGLISH.—Wesley, Hopkins, Elvey 2, Macfarren 8, Best 2, Goss 3, Ouseley 2, Garrett 2, Barnby 4, Tours, Hiles 2, Smart 2, Steggall, Martin, Gadsby, Calkin, Reay 2, Stainer 5, Sterndale-Bennett 3, Sullivan 2, Stanford, Armes, Lloyd, Thorne, O. King 2, H. King, Woodward, Smith.
8 AMERICAN.—Cutler 6, Cornell, Gilchrist.
Total.—59 Services and 110 Anthems.

There were not many changes in the choir during this period: two new boys appear, Richard G. Simpson, who did good solo work, and G. F. de Zeller; the junior department was well supplied.

LI

1892–1893

The first notable event of this year was a special service in commemoration of the discovery of America by Christopher Columbus, held on Sunday, October 9th. On this occasion Morning Prayer was said at 9.30 without music; High Celebration at 10.30; the music of the day was as follows:

At 10.30.

PROCESSIONAL.—"Sound the loud timbrel" . . . *Schachner*
INTROIT.—"O give thanks" . . . . . *Cowen*
COMMUNION SERVICE, IN F . . . . . *Schubert*
OFFERTORY.—"We thy people" . . . . . *Cowen*
RECESSIONAL HYMN 307.

At 3.30.

PROCESSIONAL HYMN 308.
PSALMS 148, 149, 150.
MAGNIFICAT AND NUNC DIMITTIS, IN E♭ . . . . . *Cobb*
ANTHEM.—"O give thanks" . . . . . *Cowen*
TE DEUM . . . . . *Garrett*
RECESSIONAL HYMN 307.

Cowen's large composition supplied the anthems for both services: it is in three movements, two of which were used in the morning, as Introit and Offertory; the entire work being sung in the afternoon. The Te Deum is of the ordinary dimensions: the hymns being "For Travellers by Sea or Land."

On the 23d appears a new anthem by the Rev. J. S. B. Hodges, "We wait for Thy loving kindness," and, during the month, revivals of Hummel, "I will exalt thee," Graduale of a Mass, and Dr. E. Hodges, "I was glad." All Saints' Day the music was all familiar and included Ouseley's Trio for trebles and alto, "In the sight of the unwise," from his oratorio St. Polycarp. Later in the month we had a new Communion Service by Battison Haynes, "O where shall wisdom," Boyce, and a selection from Spohr's Cantata, "God, Thou art great." Thanksgiving Day, Haydn No. 7, a short Mass, and parts of Cowen's anthem. Passing to Christmas Day, which fell on a Sunday, I find Guilmant's Mass, Gounod's Noël, for boys' voices, selection from "The Messiah" in the afternoon, with a new Service by Prof. Horatio Parker.

With the new year 1893 began the arrangement of services on the first Sunday of the month which has been continued from that time—Morning Prayer without music at 9.30 and High Celebration at 10.30. On this first Sun-

day the Christmas music was repeated, except the Evening Canticles, changed in order to conform with the custom of singing the Magnificat ceremonially at close of the service. Epiphany season shows a new Communion Service by Prof. Parker; Sexagesima Sunday, February 5th, Mozart's Mass No. 1, with "Send out Thy light," Gounod. That familiar composition has always seemed to me rather peremptory in its mode of address to the Almighty, but how popular it has always been!

In Lent processionals were omitted until The Annunciation and Palm Sunday. Important anthems were: "Judge me, O God," double chorus, Mendelssohn; "Hear my prayer," Kent; "By the waters," Boyce; 3d Motet, Mozart; "Into Thy hands," Haydn.

Easter Day we had Hummel's Mass in D, No. 3, for the first time: it has no solos, but the choral writing is interesting and melodious; the Introit was also new, "Behold the angel of the Lord," Tours, treble solo and chorus; the Offertory, "Blessed be the God and Father," Wesley, not new. The afternoon music, Calkin in G, and selection from "The Messiah," closing with the "Hallelujah" chorus; the entire day's music was repeated on the next Sunday. The Easter season shows a new morning Service, Selby in A; Gounod's "Sacred Heart" Mass, and Stainer's "Love divine," duet and chorus.

On Ascension Day, with orchestra and enlarged choir, Haydn's Mass No. 3 (Imperial) was sung: the Kyrie being used as Introit, the brilliant and exacting solo capitally sung by Harry S. Carland. Processional was "Sound the loud timbrel," Schachner, the Offertory Spohr's Psalm 24, "The earth is the Lord's," chorus throughout. This was the fiftieth orchestral service; none of the music was new.

Whitsunday the Introit was by a composer unknown to fame, bearing the celebrated name of Smith; it is not a great composition, but is effective in a way, and the appropriate words "And when the Day of Pentecost" made it worth using. A new French Mass by Cristiani, sung this day, belongs to the same class: far removed from greatness, but having some good and telling points; it has no Credo, and for this we used Silas' much stronger music.

Trinity Sunday Haydn No. 3 was repeated, with two selections from Spohr's "Last Judgment"; in the afternoon, Selby in F, and the Kyrie of Haydn as anthem.

August of this year has to be noticed, chiefly for the introduction of the new Hymnal authorized by the last General Convention. The earliest published version with music was edited by me, and was modelled largely on Hymns Ancient and Modern, from which book many tunes were adopted; the intention was to adapt it for congregational use, avoiding florid compositions and watery tunes as far as possible. The publishers "took time by the forelock," and the entire work was ready some months before the final revision by the Convention committee, which made necessary many changes.

The Feast of The Transfiguration falling this year on a Sunday, an attempt was made at a dignified observance musically; with the small August choir not much could be done, but the music was all of a stately character: it included Tours' Communion Service in C, with the anthems, "Give the Lord the honor due," Lloyd, and "God came from Teman," Steggall.

The record of this year has several points of interest, but shows a comparatively small amount of new music—3 new Masses, Hummel, Gounod, and Cristiani—4 Com-

munion, 3 Morning, 3 Evening Services, with 12 anthems, 2 German, 8 English, and 2 American. Twenty-five Communion Services were sung during the year and 102 Anthems.

There were some valuable accessions to the choir, W. E. G. Evans, an accomplished English tenor with a light voice of fine quality; Mr. William Heydt who, a little later, was principal tenor for a considerable time and filled the position most acceptably; and Mr. Robert Gibson, an efficient bass singer, who had served as a boy in one of the Parish choirs. There were new boys, but none of importance.

LII

1893–1894

This proves to be a rather uneventful year; there were no special services or commemorations outside of the regular course of the Church's year, and not a great deal of new music. The general average of the singing, however, was good, there was variety in the compositions employed, and the summary, given below, will show that, as regards quantity, we did not fall below previous years.

September exhibits two good solo anthems, "I will wash my hands," Hopkins, and "Ascribe unto the Lord," Travers (1703–1758). The first Sunday in October the Cristiani Mass was sung with a Credo by Stainer, evening Service in D by Attwood (1767–1838). The next Sunday we had a morning Service by Cornell for the first time; on the 15th Hiller's Psalm 125, three numbers, omitting a troublesome fugued chorus; on the 22d an evening Service by H. J. King, of the very modern school.

November 5 the Communion Service was Mozart No. 7, anthem, "I beheld, and lo," Elvey, and for Offertory, "Then shall the righteous," with the chorus following, from Mendelssohn's St. Paul: thus carrying on the observance of All Saints with more distinction than was possible on the principal day, when the choir was small. On the 19th I find a long anthem by Wesley divided between morning and afternoon. Thanksgiving Day, Haydn No. 7 (short Mass) and old familiar anthems.

On Advent Sunday the Introit, now so named officially, was Barnby's setting of "It is high time" instead of Cutler's which had been used for several years; the Communion Service Gounod's Orphéoniste Mass, all chorus; and Offertory the Benedictus from Beethoven's Mass in C, quartet and chorus; afternoon anthem "O come Emmanuel," Thayer, bass solo and chorus. There were some good anthems on the following Sundays—"The wilderness," Goss, "How beautiful are the feet," with chorus, and "Comfort ye," with chorus, the two latter from "The Messiah."

Christmas Day the Credo was from a Mass by Henry Lincoln Case, former choir-boy; the rest of the service from Mass by Saint-Saëns: both sung in previous years; anthems, "In the beginning," Thorne, and "It came upon the midnight clear," Gilchrist: all repeated on the Sunday after, with the Handel selection in the afternoon, chorus "For unto us," Pastoral Symphony, recitatives, and chorus "Glory to God."

The first Sunday in January, 1894, we sang Mozart's Mass No. 7, and an Offertory anthem from Sullivan's "Light of the world," beginning with the first three verses of the Magnificat set as a beautiful treble solo. Others in January were "When Jesus was born," Stainer, part

of a long anthem which we always divided, using the first number, "I desired wisdom," on Septuagesima Sunday: "O Jerusalem," Cutler, "I will mention," Sullivan, and the duet and chorus from Mendelssohn's Psalm 95.

February 4 the music at High Celebration was all from the Mass of Silas, the Offertorium and Graduale furnishing anthems appropriate to The Purification; the afternoon service on the first Sunday in the month is chiefly for children, and Sterndale-Bennett's anthem, "Remember now thy Creator," comes in appropriately.

In Lent processional hymns were used, and Plainsong Responses: a hymn in place of Gloria in Excelsis. In this season there was some beautiful solo singing by Heathe Gregory, a mezzo-soprano whose voice developed early into a remarkably fine baritone: he did not remain with us long.

March 4 the Durand Mass was sung, with Kyrie of Schubert in F for Introit and Mozart's 2d Motet at the Offertory; on Passion Sunday Mendelssohn's Psalm 22, for double chorus.

On Easter Day Haydn No. 1 was given, with selections from "The Messiah" at both services, three choruses, two solos, "But Thou didst not leave," and "The trumpet shall sound," the latter admirably sung by Mr. Price, and duet, "O death, where is thy sting"; also Mendelssohn's Magnificat and Nunc dimittis. This day's music is worthy of note, and certifies to the good condition of the choir. The music was nearly all repeated the next Sunday. The Feast of The Annunciation was observed on Monday, April 2, being transferred from Easter Day. The 2d Sunday after Easter Lucy-Barnes' Psalm 23 was sung, and was thenceforth adopted as regular anthem for that day.

Ascension Day the Processional was Macfarren's elaborate chorus, "Give thanks unto the Lord," the Mass Cherubini in C, the Offertory a large part of Sullivan's Festival Te Deum; these had all been sung in previous years; the Introit, however, was new—the first number of Handel's "Utrecht" Jubilate, written to celebrate British victories in the Low Countries. This piece formed the Offertory anthem the following Sunday, with the Silas Mass; the afternoon anthem being "God is gone up," Croft (1677–1727).

Whitsunday the Cherubini Mass was sung again, accompanied by organs only, the Offertory, "It shall come to pass," Tours. Trinity Sunday Durand's Mass, part of Stainer's anthem, "I saw the Lord," and one number from Sullivan's Te Deum; in the afternoon the Kyrie of Haydn No. 2. The Jubilate of Mendelssohn as afternoon anthem was the last important piece for the year.

The music of the year comprised 10 Masses—Haydn 2, Mozart, Cherubini, Gounod, Saint-Saëns, Silas, Durand, Cristiani, Case; 17 Anglican Communion Services; 11 Morning and 17 Evening Services, 27 German anthems, 81 English, and 5 American; forming a total of 55 Services and 113 anthems.

There were notable accessions to the choir this year, and first, Mr. John M. Fulton, who is so well known as a tenor vocalist that he needs no commendation. With a voice of large compass and power, he possesses the highest degree of musical intelligence, and is equal to any demands in any class of music. Unfortunately, Mr. Fulton remained with us only one year; he is an artist who can command at any time much larger remuneration than we could offer: probably only the extent and character of our répertoire attracted him for the time. There

came to us also Mr. F. Rycroft, an English alto of remarkable ability in nearly every branch of music; fortunately his stay with us was more extended. Very useful new members were Mr. Frank M. Parker, tenor, and Mr. Mackie, bass. Among the new boys, Herman W. Albert was an alto of unusual ability, with George R. Griswold in the same department. As trebles, Heathe Gregory and J. Austin Davett, of Newark, N. J., contributed some very sweet solo work, but each made only a short stay; Helmuth J. Gaess may be mentioned as an excellent treble who also took solo work, and there were others of less importance.

LIII

1894–1895

This season was evidently started with much energy, for I find that in the month of September alone, 5 Sundays and 2 Saints' Days, we used 7 Communion Services, 4 Morning and 4 Evening Services, and 19 anthems; of course many of these were familiar and in frequent use, but there were several large compositions with solos, such as the Durand Mass, Goss's Wilderness, etc.; the quality of the singing is another matter, but I venture to assert that it was, at least, fairly good.

The High Celebration on October 7th employed Mozart's Mass No. 1, the last half of V. Lachner's Psalm 100, and the opening chorus of "Not unto us," Gadsby, the rest of the work being sung in the afternoon, all of it for the first time. Other anthems during the month were Mendelssohn's Jubilate; "I was glad," Horsley;

"Whoso dwelleth," Martin; "And the wall of the city," O. King.

The first Sunday in November brought a new Mass by Rousseau, a well-known Parisian organist; it is rather dramatic in style, and the conclusion of the Gloria is worked up in a manner very exciting and not very ecclesiastical; it has no Credo, which was supplied from Durand. Elvey's anthem, "In that day," was divided between Introit and Offertory. Thanksgiving Day anthems were "Praise the Lord," Hayes (1707–1777), and part of Cowen's "O give thanks"; the Communion Service Mozart No. 1.

Advent Sunday the Communion Service was by A. S. Baker, a young musician of great promise, whose career was ended prematurely by his early death; he had however made his mark as composer and organist; his Service is elaborate, nearly reaching the dimensions of a Mass. Offertory this day was the Benedictus of Hummel's 2d Mass; and throughout the Advent season Offertories were, all of them, settings of the "Benedictus qui venit" by Mozart, Hummel, Silas.

Christmas Day we had Weber's Mass in E♭, with old anthems, all repeated on the Sunday following with Barnby's Evening Service in E♭ and the selection from "The Messiah," now a permanent feature at this service. The Feast of The Epiphany fell on a Sunday, and a novelty on that day was the Credo from Dvořák's Mass, an exacting composition with many original points; the Sanctus, Agnus, and Gloria of Rousseau completing the service, with familiar anthems. The Cantate and Deus misereatur of Hodges in C were used at this period on first Sundays of the month, and on the 13th a new Te Deum by Michael Cross, of Philadelphia, was heard.

Mozart's Mass No. 2 was revived in February with a new Introit, "Arise shine," by Gerard Cobb, a distinguished English amateur, who has published some good and useful pieces. Other revivals were "The Lord be a lamp," Benedict and Lachner's Psalm 100.

On the first Sunday in Lent the Kyrie of Dvořák's Mass was introduced with the Credo, previously sung; a selection from Mendelssohn at the Offertory included the double quartet in "Elijah." On following Sundays two anthems deserve mention, "As the hart pants," Mendelssohn, two choruses and treble solo, and "God is our hope," Greene (1696–1755). For Offertory on Passion Sunday we had one number from Gounod's "Seven last words"—"Father, into Thy hands," severely contrapuntal and gloomy, a style of writing adopted by Gounod in his later years. In the afternoon we sang Haydn's setting of the same text; music of a totally different character, full of melody but still appropriate; it was difficult for Haydn to write anything really sad or gloomy; the Kyries of his Masses are altogether too gay, even in a prayer he must be cheerful. On Palm Sunday another number of Gounod's work was sung, "There was darkness," similar in style as is the whole work.

The Easter Day service included Hummel's Mass in B♭, "The Lord is my strength," Goss, and part of a long Wesley anthem; Handel in the afternoon: all the music repeated on the Octave. On May 5th Dr. Crotch's (1775–1847) splendid anthem, "Sing we merrily," two fugued choruses and sestet, and J. P. Morgan's "I will thank Thee."

The Ascension Day service, the 51st orchestral, began with Le Jeune's Hymn, "God of God," scored for the

occasion by the composer, and proceeded with the Handel chorus, "How excellent Thy name." The Mass was by Pierre Louis Philippe Dietsch (1808–1865), clearly a Frenchman in spite of his German surname; a very long Mass in which many cuts were necessary. Haydn, Mozart, and Gounod rarely have to be "cut," but some of the moderns are less reticent, and their long fugues have to be reduced: in many cases I have retained only the "exposition" and the Coda, omitting all of the "working out." The Offertory was an "Alma virgo" by Hummel, set to English words, "Jesus, our risen King"; the florid solo was finely sung by Mrs. W. R. Hedden, daughter of our former highly valued alto, W. Smedley; the first instance since 1859 of a lady taking part in our services; this piece made a fine effect. The orchestra was conducted by Richard Henry Warren, Mr. Baier being at the nave organ, Mr. Hedden at the chancel organ. Our large organ has its peculiarities, and it is desirable that on important occasions it should be handled by the regular organist rather than by a stranger.

Whitsunday the Dietsch Mass was repeated with accompaniments by the organs, the anthems were not new. Trinity Sunday the Credo of Dvořák was again sung, with selections from Spohr's "Last Judgment"; after this there was nothing calling for notice.

The compositions used during the year comprise 9 Masses and Dvořák's Credo, 20 other Communion Services, 12 Morning and 16 Evening Services, with 103 anthems—22 German, etc., 76 English, 5 American.

The principal bass singer this year was Thomas Bott, an Englishman; other accessions were M. H. Smith and W. A. Washburne, tenors, George Herbert Patterson, bass. In the treble department appear two new boys,

B. M. Niebuhr and Charles Cullen Roberts, who did fine work as soloists and, in succession, leaders; Edwin B. Burch also deserves mention for general efficiency.

LIV

1895–1896

September and October of this year may be passed over with mention of a few anthems, "As the hart pants," Mendelssohn; "I was glad," Horsley; "O for a closer walk," Birket Foster (new), and "The Lord maketh a way," Smart.

November 3 we sang a new mass by Dossert, a New York organist; the work has merits and the Gloria especially is interesting, it dates from 1894; Introit and Offertory were "Whoso dwelleth," Martin, and "I beheld, and lo," Elvey, both of them compositions of distinction and value: these of course had reference to All Saints' Day, coming within the Octave. A new Evening Service, Lloyd in D, may be noted in passing to Thanksgiving Day, which was celebrated with Haydn's short Mass No. 7 and Oliver King's anthem, "Break forth into joy," divided between Introit and Offertory.

In Advent season processionals were sung, and their use has been continued since, in Lent also. The only notable anthem was the quartet from Elijah—"O come, every one that thirsteth."

Christmas Day shows Schubert's Mass in B♭, Stainer's anthem, "The morning stars sang together," and the arrangement of "Adeste fideles" by the late H. G. Thun-

der; this is not in anthem form, but is varied in the disposition of voices and has an accompaniment in orchestral style; we had sung it some years earlier with orchestra.

January 5, 1896, Dossert's Mass was repeated with Offertory from Gade's "Holy Night"; in the afternoon "O thou that tellest," Handel. On the 26th Mann's elaborate Te Deum in D was revived—a most exasperating trial for a choir, but really fine if you can get it right. In the afternoon we had a new Handel anthem, "How beautiful are the feet"; this was written for the Oratorio of "The Messiah," but rejected by the composer, who found some difficulty in deciding upon the treatment of this text: consisting of a duet for altos, followed by a chorus, it is certainly interesting, but not equal to the setting finally adopted.

On February 2d there were two new things, a Mass by G. F. Le Jeune, first sung at the Choir Union in 1877, and a composition of Mozart, little known and of no great value: it is in Italian style and consists of a rather florid soprano solo set to Psalm 117, with Gloria Patri on the same theme for chorus. A new anthem by Rev. Dr. Hodges, "I will love Thee," comes on the following Sunday.

The first Sunday in Lent we have a new Evening Service by F. H. Messiter, a London organist; on the 2d Sunday, March 1, Durand's Mass, without Gloria, and Mendelssohn selections, which included "Lord, bow Thine ear," from Elijah, for treble solo and chorus, "O rest in the Lord," and chorus, "He that shall endure." On following Sundays Mendelssohn's eight-part Psalm, "Judge me, O God," and two numbers of Haydn's "Seven Last Words."

Easter Day there was a fine programme with much

new music: first, a Mass by Charles Marie Widor, laid out in a novel manner. It is written for two organs and two choirs, the first choir made up in the usual manner, S. A. T. B., the second choir all baritones singing almost entirely in unison; at the production of this work in Paris the second choir was formed of about 200 seminary students. Under favorable conditions the music would undoubtedly produce a great effect, but I fear that we hardly realized the composer's intentions; we imported a few additional baritones for the occasion, but they did not distinguish themselves much; the Mass has no Credo, which was supplied from Gounod. For Offertory we had the Graduale of Liszt's Coronation Mass; and in the afternoon a new anthem, "As it began to dawn," Martin, which closes with the first stanza of the Easter Hymn; the anthems all repeated the next Sunday with Durand's Mass. On the 3d Sunday appears a new anthem by Henry L. Case, "Behold, in this mountain."

The Ascension Day service, 53d of the orchestral series, included the Processional Hymn of Le Jeune, Introit, "Lift up your heads," Handel, first time, Beethoven's Mass in C for the fourth time, and the Hummel Offertory of last year, again sung by Mrs. Hedden.

The services of Whitsunday and Trinity Sunday present nothing new: the Masses sung were Schubert in B♭, and Durand, with Credo of Dietsch; the other music all well known.

The number of compositions used during the year about equalled that of the previous year, and a summary may this time be omitted. Three new composers appear, Widor, Dossert, and F. H. Messiter. Widor's organ music is occasionally heard here; it is learned and ingenious but not very interesting.

I find a number of new boys: of these Henry M. Mansell and Henry C. Reimer may be mentioned as distinguishing themselves in solos and other work. Mr. Henry Arden came in as a volunteer tenor, a gentleman of limited vocal power, but strongly attached to the Church, its services, and music.

LV

1896–1897

This year, the last to be recorded, will have for its most important occurrence the celebration of the Bicentennial of the Parish, the music of which will be described farther on.

A considerable number of new compositions was introduced, especially in the first half of the year: the first was the Kyrie of Weber's Mass in G in October, and in the same month, "Behold now," Calkin, bass solo and chorus, "Acquaint thyself with God," Greene, alto solo and chorus, a Communion Service by Warwick Jordan, a prominent advocate of Gregorian music; his music naturally inclines to a medieval, rather than modern, style; this Service calls for accompaniment by brass instruments and organ.

All Saints' Day falling on a Sunday gave the opportunity for a service somewhat more stately than usual on that day: the principal features were Gounod's "Sacred Heart" Mass, in chorus throughout, and a selection from Spohr's "Last Judgment," which provides important solo

work; an Evening Service by the Rev. Hobart B. Whitney, formerly a member of the choir, was first sung this day. On the 15th a new anthem by Gladstone, and part of the anthem by Mackenzie, used as processional on Ascension Day some years before. Thanksgiving Day we had part of Cornell's anthem, composed for the Centennial in 1876, Communion Service Smart in F, and "O be joyful," Martin.

Advent Sunday Cutler's anthem appears again, and on the second Sunday the opening number of Spohr's "Last Judgment," containing solos for treble and bass and stately choruses.

The Christmas Day service opened with a new anthem by Henry L. Case, "How beautiful upon the mountains," sung three times during the season; the Mass was Schubert in F, and Offertory a beautiful pastoral anthem by Barnby, "While shepherds watched their flocks"; Mass and Offertory repeated on the Sunday. On January 10th the opening numbers of Mendelssohn's Christus; the chorus of this, "There shall a star," we use every year, but the recitative and trio for men's voices not often.

February 7 the Rousseau Mass was sung, with Credo from Martin in A, Introit, "See what love," from "St. Paul." March 7 Martin's Service entire (except Gloria), and at the Offertory the middle section of the Gloria from one of Schubert's Masses. For the rest of Lent I have to notice only one rare anthem, "The Lord hath commanded," from Mendelssohn's 42d Psalm, a treble solo alternating with a quartet of tenors and basses.

Easter Day we sang Haydn's Mass No. 1, "He is risen," Gadsby, and "Love Divine," Stainer, duet and chorus; in the afternoon Calkin in G, and the usual Handel

selection; all repeated the next Sunday, except the Mass, which was Gounod's "Sacred Heart."

BICENTENNIAL OF TRINITY PARISH

MAY 2 TO MAY 9

In describing this series of services, so important from the musical, historical and ecclesiastical points of view, I have derived much assistance from the special number of the "Trinity Church Record" for May, 1897, and from a description of the principal service in the "Evening Post" of May 5, 1897. This service was an event to live in the memories of those participating, but many interesting details which might have escaped notice have been collected from these and other sources.

The celebration extended over an Octave, eight days, May 2 to May 9 inclusive: eight musical services, with addresses delivered on intervening days, at which no music was recorded.

The musical programme of Sunday, May 2, was as follows:

High Celebration, 10.30

ORGAN PRELUDE.—Marche triomphale . . . . *Deshayes*
PROCESSIONAL HYMN.—"Rejoice, ye pure in heart" . . *Messiter*
INTROIT.—"All they that trust in Thee" . . . . *Hiller*
(1st number only.)
COMMUNION SERVICE, IN B♭ . . . . . *Schubert*
HYMN 294.—"Christ is our corner-stone" . . . . *Wesley*
OFFERTORY.—"How lovely are thy dwellings fair" . . *Spohr*
AT COMMUNION.—Andante from 5th Symphony . . *Beethoven*
(Organ solo.)
RECESSIONAL HYMN.—"Sing, with all the sons of glory," *Nottingham*
POSTLUDE.—"Hallelujah" from Engedi . . . *Beethoven*
(Organ solo.)

At 3.30 P.M.

ORGAN PRELUDE.—Offertoire in G . . . . . *Barnett*
PROCESSIONAL HYMN.—"Alleluia! Alleluia!" . . . *Barnby*
PSALMS 84, 122, 134.
MAGNIFICAT AND NUNC DIMITTIS, IN D . . . . *Tours*
ANTHEM.—"The Lord hath done great things for us" . *Smart*
HYMN 114.—"Christ the Lord is risen again" . . *Rosenmüller*
RECESSIONAL HYMN.—"The King of love" . . . . *Dykes*
POSTLUDE.—5th Sonata . . . . . *Guilmant*

At 8 P.M. *Festival of the Guilds*

ORGAN PRELUDE.—Grand Chœur in E♭ . . . . *Dubois*
PROCESSIONAL HYMN.—"The Church's one foundation" . *Wesley*
PSALM 96.
MAGNIFICAT . . . . . *Chant*
HYMN 489.—"Pleasant are Thy courts" . . . . *Gilbert*
Solemn Procession.
HYMN 516.—"Onward, Christian soldiers" . . . *Sullivan*
ORGAN SOLO.—Marche militaire . . . . . *Schubert*
RECESSIONAL HYMN.—"Sing, with all the sons of glory," *Nottingham*
POSTLUDE.—Sonata in D . . . . . *West*

For the morning and afternoon services some additional men were engaged, making up a choir of about 40 voices; competent boys, of course, could not be had from outside. The accompaniments were furnished by the organs alone. Mr. Baier played the great organ at all services, and his work was admirable on all occasions, doing full justice to the organ and to himself. Not any of the choir music was new, but all was good, appropriate, and well sung. The evening service was sung by the "Night Choir," composed of men and boys mostly from the Guilds; the procession included all of the Guilds connected with the Parish Church, who marched round the

Church singing "Onward, Christian soldiers"; after the hymn was sung through once Schubert's March was played on the great organ, and then the hymn was taken up again. The singing was vigorous and hearty, and the entire service, with its simple music, inspiriting and at times thrilling.

At the great service on Wednesday, May 5, the music was as follows:

At 10.40.—ORGAN VOLUNTARY.—Grand Chœur in C . *Grison*

10.50.—PRELUDE FROM "JOAN OF ARC" MASS . . *Gounod*
2 organs and 8 brass instruments.

11.—PROCESSIONAL HYMN 194.—"God of our fathers,"
G. W. Warren
The last stanza accompanied by orchestra and organs.

—PSALMS 93, 100, 125. *Single chants.*

—HYMN 470.—"All people that on earth do dwell."
Old 100th
Followed by a fanfare of trumpets, and the Doxology, sung by choir and congregation in unison, accompanied by orchestra and organs.

—FESTIVAL TE DEUM . . . . . *Sullivan*

—RECESSIONAL HYMN.—"Ten thousand times ten thousand" . . . . . *Dykes*

—POSTLUDE.—Overture, "Consecration of the house," orchestra. *Beethoven*

We were assisted by the entire choir of St. John's Chapel, men, women, and boys, and several men with one boy from other places, making a total of about 80 voices. Mr. Baier was at the great organ, Mr. Hedden at the chancel organ, and Mr. W. G. Dietrich directed the orchestra, which contained a few additional brass instruments; the orchestral accompaniments were played with great precision and were highly effective. I directed the whole service from the chancel, and the Prayers, Creed,

etc., were intoned by the Vicar, the Rev. James Nevett Steele, Mus. Doc. The procession was led by the choir of Trinity Church, followed by the men and boys of St. John's choir, the Clergy of the Parish, invited Clergy, including the Rev. Dr. Coe, of the Dutch Reformed Church, and Rev. Dr. Duffield, Presbyterian, the two latter in academic gowns, closing with the Rt. Rev. Bishop Potter, attended by his Chaplain. A great number of distinguished men attended the service.

The prelude of Gounod's Mass, played on this occasion, is scored for four trumpets and four trombones, alternating with full organ; we were forced to change some of the instruments, using cornets and horns instead of trumpets. Real trumpets are a luxury enjoyed only in the very first-class orchestras, and their parts are usually taken by cornets; moreover, space was very limited in the organ gallery, where the orchestra is always placed. A passage for voices in this prelude was played on the chancel organ, as a near approach to the intended effect; with these two exceptions the composition was played as written, and the prolonged fanfares of the brass instruments produced a fine and striking effect; as did Dr. Warren's stately hymn tune, each stanza preceded by a fanfare, which the little chancel organ did its best to make dignified, and the last stanza bringing in the orchestra. But the climax was reached in the Old 100th, sung by choir and congregation, the 4th stanza in unison followed by the Doxology accompanied by every instrument and sung by every voice.

The Te Deum was well sung, some parts approaching perfection; the first number, containing a fugue, being especially notable for precision and spirit. The principal solo, "When thou tookest upon Thee," intended for a

soprano, was sung by Mr. John M. Fulton with his accustomed skill and effect; another, "To Thee Cherubim," was taken by Miss Brandeis of St. John's choir, a third by Charles Clifton Clerke, of Trinity Church choir. I append two notices of the service from periodicals:

"It is only moderate praise to say of the service that no such magnificent, majestic or imposing service, musically and otherwise, has ever been heard or witnessed on this continent, and it is almost superfluous perhaps to say, that the greatest praise is due . . . for the superb music, all of which was rendered without the slightest break or fault. . . .

"The whole service went off with perfect smoothness from the beginning to the end. The two choirs, organs and instruments kept together remarkably well in the processional Hymns, as well, in fact, as they did in the rest of the music, and left nothing to be desired." —*Evening Post.*

"Certainly no service of praise, so magnificent, majestic and beautiful ever before was offered in this country. Not a break or fault defaced the least part of it. The fine Te Deum of Sir Arthur Sullivan produced an overpowering effect, especially toward its close, when the Chorale 'St. Ann's' first given vocally, is afterward employed by the Orchestra in accompaniment. . . .

"The Composition itself had in it all the best features of the classical style, with portions also in the more modern romantic manner; the passage 'To Thee all angels cry aloud' might illustrate the first; 'To thee Cherubim and Seraphim' the second. Both were glorious in their composition and rendering. There were also hints here and there, of the severe old Plainsong of the Church; and none could help admiring the devotional effect of the Hymn, St. Ann's, so skillfully interwoven in the superb 'Finale.' The Te Deum seemed to embrace all Church styles, and to sum up in itself the musical effect of the two hundred years that had fled since Charter Day, A.D. 1697."—*From the Trinity Church Record.*

The special service at 8 P.M. of the same day was sung by the choirs of Trinity Church and of the Church of the

Incarnation, directed by Mr. W. R. Hedden, accompanied by organs only; Mr. Baier being at the great organ, Mr. Hedden at the chancel organ. The Church was crowded, and the following programme of music was sung with great spirit:

ORGAN PRELUDE.—Marche Pontificale . . . . *Tombelle*
PROCESSIONAL HYMN.—"The Church's one foundation" . *Wesley*
PSALMS 148, 149, 150.
CANTATE AND DEUS MISEREATUR, IN G . . . . *Crow*
ANTHEM.—Psalm 150 . . . . . *Randegger*
(Treble solo and chorus.)
HYMN.—"With one consent let all the earth" . . *Old 100th*
RECESSIONAL HYMN.—"O God, our help in ages past" . *Croft*
POSTLUDE.—Jubilee Overture . . . . . *Weber*

The Randegger anthem was new; of no permanent value, but suitable for the occasion.

On Sunday, May 9th, there was a High Celebration with music as given below: the choir reënforced by additional voices.

At 10.30

ORGAN PRELUDE.—Sonata in A . . . . . *Mendelssohn*
PROCESSIONAL HYMN.—"Alleluia! Hearts and voices" . *Barnby*
INTROIT.—"Arise, O Lord" . . . . . *Cobb*
COMMUNION SERVICE.—Mass No. 1 . . . . . *Haydn*
HYMN.—"O praise ye the Lord" . . . . . *Croft*
OFFERTORY.—Song of Miriam . . . . . *Schubert*
2 numbers—Treble solo and chorus.
RECESSIONAL HYMN.—"Now thank we all our God" . *Crüger*
POSTLUDE.—Fantasia eroica . . . . . *Kühmstedt*

At 3.30 P.M.

ORGAN PRELUDE.—Prelude in D . . . . . *Merkel*
PROCESSIONAL HYMN.—"Sing with all the sons of glory," *Nottingham*
PSALMS.—9th Day.
MAGNIFICAT AND NUNC DIMITTIS, IN E♭ . . . . *Garrett*
ANTHEM.—Psalm 150 . . . . . *Randegger*
HYMN.—"Jesus lives" . . . . . *Gauntlett*
RECESSIONAL HYMN.—"The strife is o'er" . . . *Palestrina*
POSTLUDE.—Toccata in E . . . . . *Tombelle*

The Song of Miriam is a production of Schubert's last year, 1828, and is full of inspiration and beautiful vocal effects, opening with a ringing soprano solo. He calls it an Oratorio, but it is not of sufficient dimensions for that title. This was the only notable item of the day's music.

This series of great services is described by a writer in "The Trinity Record," referring especially to the Te Deum, as "the climax of the two hundred years of music in Trinity Church"; and he notes that the eight days' services closed with the word "Alleluia!" For the music of this celebration the Vestry made an appropriation of $1,100 for Trinity Church alone.

It now remains to notice the succeeding Festivals, in concluding the year's record. The Ascension Day service was orchestral as usual, the 55th of the series, and included Le Jeune's Processional Hymn, "How excellent," Handel, the André Mass, and Mozart's 1st motet; none of the music new, or calling for special notice, the Bicentennial having absorbed so much time and attention. Whitsunday we had the André Mass again with simple anthems, but Mendelssohn's Psalm 98 in the afternoon should be mentioned; we could not this time undertake the

two double choruses of the first half, and sang only the four-part section. Trinity Sunday brought in Hummel's Mass in B♭, with Stainer's great anthem, "I saw the Lord," entire; none of this new, but making heavy demands upon a choir.

On Sunday, June 20th, the afternoon service was devoted to a commemoration of the 60th anniversary of the Accession of Queen Victoria: for this a special "Order of Music" was issued, and changes made in the official service list. The music used was as follows:

PROCESSIONAL HYMN.—"Rejoice, ye pure in heart."
PROPER PSALMS, 20, 101, 121.
MAGNIFICAT AND NUNC DIMITTIS.
ANTHEM.—"Let every soul be subject unto the higher powers," *Stainer*
HYMN.—"Now thank we all our God."
OFFERTORY.—"God save the Queen," with variations . *Rinck*
Played on the Great Organ by Mr. Baier
RECESSIONAL HYMN.—"Ten thousand times ten thousand."

Dr. Stainer composed two anthems for the celebration in London; ours was the shorter of the two, very brief notice of the service having been given. The celebration here was attended by the British Consul and Staff and a large congregation.

This service closes my imperfect record of the music of Trinity Church for 200 years; it also virtually closes my term of service as organist and choirmaster, for, on the first of July I gave over the Directorship of the music into the efficient and worthy hands of Mr. Victor Baier, whose connection with the music of Trinity Church began in 1872, and whose record has been invariably good, both as choir-boy and as assistant organist. I have, on a pre-

vious page, expressed my feelings of respect, affection and gratitude to all who have so faithfully aided and encouraged me in my work.

The music of the year 1896–97 included 7 Masses, 15 Communion Services, 11 Morning and 14 Evening Services, and 96 anthems—28 German, 61 English, and 7 American. Total, 47 Services, 96 anthems. New and efficient members of the choir were Mr. Oscar B. Thomas and Mr. William Drill, basses; the few new boys had to prove their worth in after years.

A fully choral Service, to be satisfactorily carried out, requires not only a good choir, but also Clergy with good voice and ample musical knowledge; our services have gained much in dignity and beauty from the coöperation of the Rev. J. W. Hill, one of the most accomplished in that respect. Mr. Hill was a member of the choir in Dr. Cutler's time, is familiar with both plainsong and modern music, and sings the service at all times in a way that may be truthfully called perfect. All of our clergy, Vicar and Curates, are efficient organists, and have played at occasional services when the choir was not employed.

APPENDIX

APPENDIX A

MISSION SERVICES

In the autumn of the year 1884 it was decided by the authorities of the Parish to hold a series of services at night on Sundays from Advent to Easter: such services to be of a missionary character, with simple congregational music, and to last one hour.

For this purpose a supplementary choir was organized, consisting of a number of boys from the Parish school and other sources in the neighborhood, with some men from the Guilds of the church. It was intended to be essentially a voluntary choir: but in the first year one man and one boy from the regular choir were secured to lead the singing, receiving a small fee for their services. An appropriation of $100 was made by the Vestry, which did not quite cover the outlay. The usual short form of evening service was used, consisting of processional hymns, choral responses and amens, one psalm and one lesson, Magnificat, one or two hymns and a short sermon.

In order to encourage and assist the congregation in taking part in the singing, a weekly free class was held by Mr. Smedley of the regular choir for one or two seasons, at which the hymns and chants were practised. This class was well attended by men, women, and children, and did much good.

The following year, 1885–86, the appropriation was increased to $500, and the choir was strengthened by four men and one boy, who received, as before, a small fee. The boys of the supplementary choir were not paid, but received a present at the end of the season, generally in the shape of books.

For one season more, 1886–87, the services were continued, and then were given up for four years. In Advent 1890, they were resumed and continued through the winter.

The singing has been, as far as possible, in unison, the chanting always so; the hymns and selected psalms being printed in pamphlet form, and in that shape used both by choir and congregation.

APPENDIX B

TRINITY CHURCH ORGANS

THE first church, built 1696–97, contained no organ until enlarged for the second time in 1737.

So early as 1703, the subject of procuring an organ was broached; and a committee of the Vestry was appointed "to Confer with and Discourse Mr. Henry Neering, Organ-maker, about making and Erecting an Organ in Trinity Church in New York, and if they shall think meet to agree with him on as easy terms as possible." Nothing came of the negotiations, and in 1709 the Rev. Mr. Vesey, Rector, wrote to the Archbishop of Canterbury about their need of "a sett of Organs."

There was as yet no church organ on the continent; the first being imported for King's Chapel, Boston, in 1713. Fourteen years later, a small organ, also imported, was given by Governor Burnet to the Dutch Church in New York.

In August, 1738, the subject was again brought before the Vestry, and it was voted that a subscription paper for an organ be prepared. Ten months then elapsed during which subscriptions were secured, and negotiations begun. June 1, 1739, "Mr. John Clemm of Philadelphia organ maker laid before the Vestry a Scheam for making an organ for Trinity Church," whereupon it was resolved "that the said John Clemm be forthwith employed to make an organ."

John Clemm, whose correct name was Johann Gottlob Klemm, was born at Dresden, 1690, studied organ building under Andreas Silbermann who built the great organ at Strasburg and many others. Klemm came to this country in 1736, and settled first at Philadelphia: he afterwards lived for a time in New York, and then moved to Bethlehem, Pa.: where he died in 1762. He was therefore a trained and competent organ builder, and the earliest in this country.

Clemm set to work at once, and in April, 1740, he is requested by the Vestry to send by water from Philadelphia such pipes and other

parts of the organ as he has already finished. This was done, and in May it is ordered "that the Organs be placed in the West Gallery of the Church and that the committee take care to have the same placed and put up in the best manner." Thanks were voted to Mr. John Kersley of Philadelphia "for his kind and friendly offices to those about the organ," and in October the opinion of the Vestry is recorded, "that the organ pipes be gilded with gold Leaf in such manner as the Committee shall think proper."

The organ was not finished until the following year, but in August, 1741, Mr. Clemm announced that he had completed the organ according to agreement, whereupon it was voted to pay him the remainder of the sum due him, £520. It was also voted to pay him "for his Extraordinary work in shortening the case and making two pair of Bellows over and above the agreement"; and to pay a gratuity of five pounds to Mr. John Hann, journeyman. The unanimous opinion of the Vestry is also recorded "that if the Organ is approved of by a Master and proper judge thereof: that then the said Mr. Clemm shall have such present made him by this board, as the Vestry shall Judge suitable to his performance."

This matter of the gratuity was not settled for more than two years: but in January, 1744, it was voted to pay Mr. Clemm forty pounds in full of gratuity promised him. It was also agreed by him at this time "that when a good organist comes here and finds any real fault with the organ: that he will come here and amend it: the Vestry paying the charge of his Comeing here and Returning, and also that he will change three Treble Stops that are now in wood for Pewter if Required for the sum of fifteen pounds; and will also change the Trumpet stops for a Double Cornett for the sum of fifteen pounds and will make a Pedell compleat for the organ for the sum of twelve pounds if Required."

Unfortunately, no exact specification of this organ is in existence: but it was quite large, having 26 stops, 10 in the Great Organ, 10 in the Choir Organ, and 6 in the Swell: three sets of keys, "with a frontis-piece of gilt pipes, and otherwise neatly adorned," this description appearing in the advertisement for its sale, some years later. It is not to be supposed that these twenty-six were complete stops, probably very few of them were: the Swell especially must have had a very limited compass. The Swell organ was then quite a recent invention,

and its presence in this instrument shows that English models were followed rather than German. The total cost of the organ too does not clearly appear; but it is stated in Dr. Berrian's history to have been £520, exclusive of the "gratuity" to the builder.

In November of the same year, 1744, the organ was in need of repair, and Mr. Clemm was sent for from Philadelphia, receiving six pounds for his services, and securing an order for the "Double Cornet Stop in Pewter," which was to take the place of the Trumpet. Soon after, he is called upon to make "three or four new bellows" to be stowed in the belfry. On the completion of the organ, three years before, Clemm received extra payment for making two pairs of bellows more than the agreement called for: now still more are required; they were evidently not very serviceable.

This organ had a very short existence in Trinity Church; and it is tolerably evident that the materials were bad: the wood probably not enough seasoned, the leather not properly prepared, and the "pewter" little better than lead.

Early in 1751 it is ordered "that Col: Robinson have the organ cleaned as soon as conveniently may be and that Mr. Dies be requested to view the same and give directions for altering and amending it." Accordingly Mr. Clemm shortly appears before the Board and agrees to "take down the organ, clean it, mend the bellows and pipes and other parts thereof and put it up again and tune it and find and furnish all the materials and alter the keys in a proper manner for the sum of twenty pounds. And also to compleat the Cornet and Sesqui alto stops formerly made by him . . . without any further charge to this Board." Mr. Clemm offers also "to make a Vox Humana stop for the sum of twenty-five pounds, not to be taken unless Mr. Dies and Mr. Rice shall judge it to be Good." Consideration of the last proposal was deferred, and it was not heard of again.

After twenty years' use this organ was condemned; and at a Vestry meeting in March, 1761, it was resolved that five hundred pounds be allowed toward the purchase of a new organ; it being proposed by several gentlemen to raise by subscription so much as will raise the amount to seven hundred guineas. The negotiations appear to have been placed in the hands of Mr. Harison, who became organist about this time. The £500 were paid to him in June, 1762; and in

November of that year Clemm's instrument was advertised for sale, but the new organ did not actually arrive until April, 1764. It was built by Snetzler, the maker of several fine organs in England, and was considered a good specimen of his work. No description of it is in existence.

This organ, with the Church, was destroyed by fire in 1776; and on account of the unsettled condition of public affairs, and money difficulties, there was considerable delay in rebuilding. However in 1788 the second Trinity Church was completed, and another organ imported from England. This was built by Holland of London, and bore the date 1791; it is described by Dr. Berrian as "of no great power, but sweet toned, and well adapted to the size of the building." No other organs by Holland are known, and this was an indifferent instrument: it was described by Dr. Hodges as "an exceedingly poor affair."

I am able to give the complete specification, through the kindness of Dr. Gilbert, to whom I am indebted for much information on the older organs.

ORGAN BY H. HOLLAND IN TRINITY CHURCH, 1791 TO 1839

Great Organ

GG (without GG♯) to F in alt: 58 notes.

1. Open Diapason
2. Open Diapason (from Gamut G) (more probably Principal)
3. Twelfth
4. Fifteenth
5. Sesquialtera
6. Cornet, mounted (5 ranks)
7. Trumpet

Choir Organ, same compass

(To which the Great Organ was permanently coupled.)

8. Stopped Diapason
9. Dulciana
10. Principal
11. Flute
12. Night Horn
13. Cremona

Swell Organ, Tenor G to F. 35 notes

14. Open Diapason
15. Stopped Diapason
16. Principal
17. Cornet
18. Hautboy
19. Trumpet

The instrument had no pedals of any kind,* the tone was miserably weak and thin, the pipe scales being very small, especially in the bass. It had moreover not been well cared for, and the pipes were much mutilated when examined in 1839. Its dimensions were, width 14 feet, depth 10 feet, and height about 30 feet.

After its removal from Trinity Church, it was put up in the German Reformed Church, Norfolk Street, New York, where the remains of it are still standing. The compass was changed to CC, and the choir organ manual removed. Afterwards 16 feet pedal pipes were added, and lately most of the pipes have been replaced by new ones; so that little of the old organ remains.

Poor as it was, this organ stood in Trinity Church for more than forty-five years; but the time had then come for something better, and in 1837 or 1838 a contract was made with Firth and Hall to build a new organ for Trinity Church. The principal business of this firm was music publishing, but they had also an organ factory in Attorney Street, of which the real working head was Thomas Robjohn.

Before this organ was completed, events occurred which led to a change in its destination. The first event was the arrival of Dr. Hodges, and his appointment, in January, 1839, as "organist in Trinity Parish." The presence and influence of Dr. Hodges led to fresh discussion of what should be done for Trinity Church, and to a conviction that the Firth and Hall organ would be inadequate. It contained twenty stops, distributed as follows:

Great Organ	GG to F (without GG♯)	8 stops
Choir	" " "	5 "
Swell	" Tenor F to F	6 "
Pedal	" GG to G	1 "
With 1½ octave of pipes—CC to G.		

These particulars I found in some rough memoranda of Dr. Hodges; written in pencil over fifty years ago, they were not very distinct, and the above description therefore may not be quite accurate. The same authority gives $3,000 as the cost of this organ, from which amount $1,000 was deducted for the old (Holland) instrument.

Then came the discovery that the Church building was unsafe,

* Pedals were not introduced into English organs until about 1790.

and the decision of the Vestry, in September, 1839, to build a new Church which should contain a "magnificent organ."

The Firth and Hall organ was thereupon (November, 1839) placed in St. John's Chapel: the old organ of that church (by John Lowe of Philadelphia, 1813) being packed away in the tower, and in 1845 given by the Vestry to St. Clement's Church, N. Y.

Dr. Hodges was at once called upon to furnish the specification for an organ to be placed in the new church: and a summary of the same is here given, which will show that the organ actually built and now standing differed radically from his intentions and ideas.

FIRST SPECIFICATION BY DR. HODGES, NOVEMBER 20, 1839.

Four Manuals and Pedal

		ORGAN ACTUALLY BUILT
Great Organ, CCC to E in alt	16 stops	12
Swell " CC to E in altissimo	14 "	9
Choir " CC to E in alt	8 "	6
Solo " Tenor C to E in alt (with three spare slides) . . .	6 "	0
Pedal " CCC to C	7 "	1
Total	51 "	28
Mechanical movements	12	11

The long keys were to be of ebony, and the short ones of ivory; the pedals, of brass. Minute directions were given as to the details, especially in regard to the construction of the swell box and arrangement of the bellows. Dr. Hodges' plan contemplated the importation of certain entire "stops" of pipes from England or Germany, which might be inserted at a later period, if the Vestry thought fit to distribute the cost of the organ over a number of years; the necessary sound boards, etc., for the same to be inserted however at once.

As might be expected, this scheme was of too large dimensions for acceptance by the Vestry, and the matter rested for three years. In September, 1842, Dr. Hodges was directed to prepare the specification of an organ, the cost of which should not exceed $7,000, exclusive of the case, and to procure estimates for the same from various organ

builders. This was at once done, and the specification was submitted to the following firms, five in number: H. Erben, Firth and Hall, Henry Crabb, Jardine, and Appleton of Boston. The last named declined to compete, but from the four other firms estimates were received, which varied from $6,300 to $12,600. It is a curious thing, and one not easily explained, that the highest estimate was exactly double the amount of the lowest. The lowest estimate was Mr. Erben's, and was accepted, as it came within the amount designated for the purpose, and was supported by Dr. Hodges, who represented to the Vestry that Erben had the greatest facilities for carrying out the undertaking—a spacious and convenient factory, able and experienced workmen, and ample means.

In September of the following year, 1843, the contract with Mr. Erben was signed, for the erection of an organ in accordance with the specification and estimate, for the sum of $6,300, exclusive of case: the work to be done under the supervision, and to the satisfaction of Dr. Hodges; and the whole to be completed by September 1, 1845. The right was reserved by the Vestry to import all the reed stops from Europe at their own cost: $680 being in that case deducted from the stipulated cost of the organ. The full specification is now given, which represents the organ actually built, and used without material alteration for over twenty years.

DR. HODGES' SECOND SPECIFICATION, DATED SEPTEMBER, 1842.

Three Manuals and Pedal

Great organ, CCC to F, 5½ octaves.

1. Open Diapason, large scale.
2. " " smaller scale.
3. Stopped Diapason.
4. Flute.
5. Principal, large scale.
6. Principal, smaller scale.
7. Twelfth.
8. Fifteenth.
9. Sesquialtera, 3 ranks.
10. Mixture, 3 ranks.
11. Trumpet.
12. Clarion.

Swell Organ. *Compass of Manual CCC to F in altissimo, 6½ octaves.*
" " *Compass of stops, Tenor C to F in altissimo, 4½ octaves.*

13. Stopped Double Diapason.
14. Open Diapason.
15. Stopped Diapason.
16. Dulciana.
17. Principal.
18. Cornet, 5 ranks.
19. Hautboy.
20. Trumpet.
21. Clarion.

Swell Bass, outside of Swell box. CCC to Tenor C, 2 octaves (25 pipes), the upper C connected with Pedals only.

Dulciana.
Serpent.

Choir Organ. *Compass of Manual CCC to F, 5½ octaves.*
" " *Compass of Stops CC to F, 4½ octaves.*

22. Dulciana.
23. Stopped Diapason.
24. Principal.
25. Flute.
26. Fifteenth.
27. Clarinet and Bassoon.

The lowest octave of keys connected with Swell Bass.

Pedal. *Compass of Pedal-board, CCC to C, 2 octaves.*

28. Open Diapason. 32 feet. Wood. 3 *octaves.*

Couplers	*Number of Pipes*	
1. Great to pedal, unison.	Great organ . . .	1,056
2. " " octave.	Swell organ . . .	702
3. Swell to pedal.	Swell bass . . .	50
4. Choir to pedal.	Choir organ . . .	324
5. Swell to great, unison.	Pedal " . . .	37
6. " " octave.		
7. Choir to great.		2,169
8. Swell to choir, unison.		
9. " " octave.		
10. Pedal, unison.		
11. " octaves.		

In the two lowest octaves of the Swell manual, and one lowest of the Choir manual, the colors of the keys were reversed; the long

keys being made of ebony, the short ones of ivory. The pedal keys were of brass.

In those days there were no fixed rules for the compass or plan of an organ in England; and English customs in such matters were followed here. The organ was not used as a concert instrument, and there were no organ virtuosi. When a new organ was required, the organist or organ builder followed his own ideas or whims; and the use of the organ was confined to accompanying the music of the service on the Choir organ, or diapasons of the Great organ; and to an andante movement for opening voluntary and, at best, a Handel chorus after the service. The compositions of Bach were only beginning to be known, and few could play them. If Dr. Hodges had not been a cultivated and enlightened musician, acquainted with German organ music and organ methods, our organ would have been a much inferior instrument. As it is, certain features of his scheme are to be regretted; because, up to 1892, the most radical defects remain uncorrected. The organ has since been improved in some respects and brought under easier control of the performer. Additions have also been made; but the absence of an independent pedal organ, and the incomplete range of the swell are indefensible, and are serious defects.

A peculiar feature of the scheme, which still exists, is the unusual compass downward of the great organ, which extends one octave lower than usual. This has to be relied on to supply the place of a pedal organ, with the help of the two half stops designated swell bass, which can be used independently.

Another peculiarity was the shape and material of the pedal keys, which were of brass, and had a projecting ridge running lengthwise through the center. This was an invention of Dr. Hodges, and was supposed to give a better hold for the foot; and to afford facility for playing with one foot, leaving the other free for the swell pedal.

The short swell and absence of pedal organ were due presumably to financial considerations; but the incomplete compass of pedal board cannot be thus accounted for. A compass of two octaves is not sufficient for the performance of Bach's organ music, with which Dr. Hodges must have been acquainted, and one of the earliest improvements to the organ consisted of a new pedal board, of full compass and with ordinary wooden keys. The other radical defects, short swell and absence of pedal organ, remain to this day.

The largest pedal pipe was about thirty feet in length; in diameter 36 inches by 30, interior measurement, and, according to Erben, weighed about half a ton. Just before the large pipes were removed to the Church, Dr. Hodges took twenty-two boys to the factory, and put them all into the largest pipe; afterward twenty men and fourteen boys were inside together. In the Walcker organ, which stood in the Music Hall at Boston, the corresponding pipe was thirty-five feet in length and twenty-four inches in diameter; it was thus of smaller scale and less full in tone.

Erben obtained also the contract for making the case of the main organ, at the price of $2,000, which was afterwards exceeded. This contract did not include the choir organ in front, or the woodwork running round the gallery, but merely a front for the main organ. The case was designed by Mr. Upjohn, the architect of the Church, and is solidly constructed of oak. The central group of pipes is formed of speaking pipes, being the lowest five of the large open diapason in the great organ; all the others are dummies. The extreme height of the case from the gallery floor is fifty-three feet, the width twenty-four feet. The central pipe, the largest metal pipe in the organ, is twenty-two feet in length and five feet six inches in circumference. The width of the gallery is thirty-four feet.

Until about 1842, Erben's manager, and the leading mind of the establishment, had been Thomas Hall, well known as a thoroughly skilful practical organ builder; but about this time they separated, and Hall went into business on his own account. He therefore had no part in the construction of our organ, a circumstance much regretted by all interested in the undertaking. The plan of the organ was probably drawn by John Fawcett, and the construction directed by him. The metal pipes were voiced by William Berry; the wood pipes made by Fawcett, and the reeds by James Blake, who had a high reputation as a reed maker. The action was made by Fawcett and Brotherton. All of these were English workmen.

The building of the Church proceeded slowly; much more so the building of the organ. The contract stipulated for its completion by September 1, 1845; but not until October of that year was the first instalment placed in the Church, consisting of the pedal pipes, bellows, part of the sound boards, and the keys. After this the work went on slowly and intermittently; on the 2d of April, 1846, a few pedal

pipes were made to speak, and in honor of the occasion, two bottles of champagne were provided by Dr. Hodges, and the heads of the various departments drank a toast to "the harmony of Trinity Parish," inside the organ. On the 21st of April, one complete stop, the Swell Open Diapason, was in place, and was tested by Dr. Hodges. One month later, the consecration of the Church occurred, and not a single pipe of the Great organ was in place, except the five front pipes, which were not yet connected. For that important service, all that was available was a part of the Swell and Choir organs, and the pedal pipes. Dr. Hodges was powerless, and had great difficulty in keeping on any kind of terms with Mr. Erben, who was not always pleasant, and always determined to have his own way and act as he pleased.

By September the organ was really finished; and on October 7th and 8th an exhibition of it was given by Erben, for which the Vestry, with some reluctance, gave permission. On this occasion the following organists performed: Greatorex, of St. Paul's; Loder, of Grace Church; Timm, of the Church of the Messiah; W. A. King, of St. Peter's (Roman Catholic); C. D. Judah, of Calvary; Caird, of St. Stephen's; Phillips, of St. Thomas; W. Rolfe, of London; W. Shack, from Berlin; A. A. Wheeler, of Albany; S. Jackson, of St. Bartholomew's; Carrington, of Dr. Hutton's Church; Kingsley, of Brooklyn; Peter Erben, then the oldest organist in the city; Harrison, Beames, Speipegger, Lasar, Elder, Father Heinrich, and J. H. Cornell, then eighteen years of age, and a pupil of Dr. Hodges. The organist of the Church was not present, and was not even invited to take part.

The New York *Express* of the following day criticised the proceedings severely. It said:

"Here now is Trinity Church, open seven days in the week. . . . Here is an organ in the Church, which every Sunday is played upon magnificently by one of the best organists in the country. Here are a dozen, more or less, organists, most of them residents of this city, and every seventh day playing organs in the different churches, from Bloomingdale to Bowling Green. Two days are named when this church shall be opened, and this organ shall be played, and all these organists shall play it, and such a continuous procession down Broadway, and such a suffocating jam at the gates of the church, and such a rush, when they are opened, into the body of the church, and such a buzz and a chatter, and a running about, up the pulpit stairs, into the vestry,

and over the barriers of the chancel, were never seen before. . . . The solemn aisles and high-arched nave of that beautiful temple have been resounding with noisy, boisterous laughter, and idle jesting; while, upon the glorious organ, that sublime achievement of genius . . . have been performed arias from 'Robert le Diable,' marches from the military bands, and waltzes from the ballroom. These were interspersed with chromatic improvisations, and complicated fantasias, and voluntary variations on popular airs, or perhaps, here and there, a Kyrie from a Mass or a fugue from an opera."

The Boston *Musical Gazette* said:

"Obtaining entrance to the church, we found that the organ was in full blast, and the audience in full march, examining the various parts of the building, most being busily engaged in conversation upon various topics, with only here and there a group listening to the organ. We remained about an hour, during which time we estimated that the audience was entirely changed more than once. Two or three different organists played while we were present, but did neither themselves nor the organ much credit."

Apparently every organist within reach was invited to play, with the notable exception of the organist of the church; and the quality of the performances must have varied considerably. Admission was by tickets gratuitously distributed; and it was shown by those received at the door, that 17,939 persons attended during the two days.

The American Institute fair was held in October, and Erben applied for an examination of the new organ. A committee was accordingly appointed, consisting of Messrs. Loder, Timm, Greatorex, King, and U. C. Hill.

Their report commended the beauty of the stops throughout, especially the diapasons, and the workmanship in general; but objected to the "thin brass wire pedals" as "unpleasant to the foot and unmanageable in every respect, and an innovation of no possible benefit." The large number of couplers was condemned as of no real value, and increasing the weight of the "touch"; and the proportion of "mixture" in the Great organ was criticised.

As a result of this report, a gold medal was awarded to Mr. Henry Erben, "for the superior tone and workmanship of the organ in Trinity Church, being the largest and most perfect specimen of work exhibited in this country."

In this transaction, Dr. Hodges, much to his mortification, was entirely ignored; and published in the newspapers a card, claiming a share of credit for the organ, and protesting against some features of the report. The five musicians who had signed the report, replied rather contemptuously in another card, declining to go any farther into the matter. Dr. Hodges' cause was taken up by a writer in the *Evening Mirror* (Mr. S. Maynard, a member of Trinity Church choir), who signed himself "Fair Play." This gentleman claimed that the report was one-sided and unfair, inasmuch as it eulogized all the work done by Mr. Erben, and condemned every feature which emanated from Dr. Hodges. The writer went on to assert that the diapasons were not well voiced, and that the reeds were bad.

With regard to some of these points, it may be stated here that Dr. Hodges, when certifying officially to the Vestry the completion of the organ, made certain reservations. The Doctor gives it as his opinion that the bass reeds would have been of superior quality, if imported from Europe; also that the effect of the largest pedal pipes was not satisfactory, although great pains had been taken to elicit the desired effect. He concludes thus: "Notwithstanding these drawbacks, I cheerfully testify my belief that the organ, *taken as a whole*, is a highly satisfactory instrument, yet capable of improvement hereafter."

Additions since made have removed beyond question any undue preponderance of "mixtures"; and the brass pedals were long ago condemned and removed. It was certainly hardly possible to play on the organ with all the couplers connected, as the "touch" was enormously heavy; this difficulty is now done away with by the pneumatic action, inserted in 1885. The criticisms of the American Institute Committee were therefore not entirely groundless; but their report must still be considered one-sided and unjust, in withholding any credit from the designer of the instrument.

In December, Dr. Hodges gave a private exhibition of the organ, which drew from one of his auditors the following tribute to the organ and performer:

"On the playing of Trinity Church organ by Dr. Hodges, December 14, 1846.

'Tis the peal of the thunder o'er valley and hill,
The roar of Niag'ra—the murmuring rill,

The soft sounds of heaven—the rumblings of hell,
The wild lion's roaring—enchantment's sweet spell;
The conflict of armies—the soft sounding lute,
The maniac's roaring—the whispering mute.
The roaring of ocean—the soft cooing dove,
The whirlwind's commotion—the zephyrs of grove.
"JOHN R. ST. JOHN."

The total cost of the organ was $10,501.72, which was thus made up:

Price, according to contract	$6,300.00
Extra charge, for loss occasioned by interruption of work	270.00
Extra charge for loss on contract . . .	1,500.00
Price of case, by contract	2,000.00
Extra charge, for extra work . . .	431.72
	$10,501.72

This did not include cost of choir organ case; an item of which I can find no account. The tuning and care of the organ were left in the hand of Erben, at $60 a year; notwithstanding a strong remonstrance from Dr. Hodges.

1852. July. Erben called attention of the Vestry to the necessity for cleaning the organ, "a troublesome undertaking, which would require six weeks," stating that plaster had fallen from the ceiling into the pipes. The matter was referred to Dr. Hodges who reported adversely, and complained that the regular tunings were not properly attended to.

1855. $51.42 was paid "for altering pedal keys and action"; but there is no record of the nature of the alterations. The new pedal board was not made until twelve years later.

1858. After twelve years' use, the organ was cleaned and put in order, at cost of $800.

In 1866 I became organist, and the matter of improving the organ was soon taken up, with the result that in April, 1867, a proposal by Mr. Erben for cleaning, repairs and additions, with specification and estimate of cost, was communicated to the Vestry by the Rector. The cleaning and repairs were authorized, and $1,000 appropriated for the purpose; while the subject of additions was referred, for consideration. In July the additions were sanctioned and $3,000 ap-

propriated, including the former grant, for the whole work, which was to be carried out according to the specification submitted in April.

The work so authorized was as follows:

1. Cleaning and tuning.
2. Altering pedal pipes, by reducing size of lower octave.
3. New pedal board, thirty keys; with new pipes for the additional keys.
4. A few new pipes, in Great organ Trumpet, to replace defective ones.
5. Straightening choir organ box at the back, and Bassoon pipes to correspond.
6. Solo organ, entirely new—five stops with two spare slides.

Æolina	16 feet
Horn diapason	8 "
Melodia	8 "
Gamba	8 "
Harmonic flute	4 "

These alterations and additions were of great importance, and largely increased the resources and capabilities of the organ. The new pedal board of full modern compass and ordinary pattern was alone a great gain. The pedal pipes were reduced in size, and made to speak more promptly and effectively; previously, the pipes below F were very ineffective; they could hardly be heard or felt and the whole set was irregular and uneven in tone. The mellow and rich stops of the new solo organ increased the solidity and impressive effect of the full organ, besides affording many new combinations and special effects.

While the tuning was going on, Mr. Erben thought it advisable to raise the pitch of the entire organ, and proceeded to do so, though it had not been authorized. This coming under the notice of the Rector was reported to the Vestry, who thereupon peremptorily stopped the whole work. After much discussion and negotiation, Erben had his way; the change of pitch was permitted by the Vestry, and the entire work was paid for with an additional $3,000, in December, 1868. Screws, to regulate the action, were also supplied on each manual. The raising of the pitch seemed at the time to be desirable; it was so low that I was in the habit of transposing much of the music sung, a half or a whole tone upward. Since that time, the standard orchestral pitch has been lowered; and when an orchestra is employed,

a difficulty occurs which is surmounted by the "wood wind" musicians using their old instruments.

In the summer of 1874, seven years later, the organ was again cleaned, and further changes and additions made, as follows:

Cornopean, 8 feet, in solo organ, all new.
Clarion, 4 feet, removed from swell, and inserted in solo organ; with new pipes for lowest octave, to complete the compass.
Vox humana, new, in swell; in place of clarion, removed.
Tremulant, new, in swell.
Serpent (or trombone) in swell bass revoiced, with new tongues.
Diapasons and Principals in great organ, revoiced.

For this work the sum of $1,500 was paid.

In this condition the organ remained until 1885. So far, no alterations had been made in the action or mechanical part, excepting the removal of Dr. Hodges' pedals. The "touch" of the organ, when the manuals were combined, was exceedingly heavy; and the arrangement of the manuals and draw stops about as awkward as possible. To the performer it was truly an organ "of magnificent distances"; only to be controlled by long arms and iron muscles. Of the many ingenious modern inventions for relieving and assisting the player, there was nothing. Now something was at last to be done in this direction.

In 1885 the care of the organs was in the hands of the Roosevelt firm, which then stood at the head of the organ-building business, a position long occupied by Erben. Hilborne L. Roosevelt was one of the most ingenious inventors and scientific experts of the day, in organ construction; and the time was opportune for at least a partial modernizing of the mechanical work in our organ. A proposition was submitted to the Vestry, with estimates, for new keyboards and other improvements; this was accepted, and ordered to be carried into effect.

The organ was consequently, during the summer, provided with new keyboards and keys; the former being of the pattern usual now in large organs, beveled off and overlapping; thereby bringing the four manuals within easy reach, and enabling the hands to be changed from one manual to another without a break in the sound. The draw-stop panels were changed to a diagonal position, and the stops themselves made to draw toward the performer. Pneumatic action was applied to the great organ keys, and couplers; the pedal keys

were put into better condition; the bellows repaired, and seven combination pedals inserted, three acting on the great organ, two on the swell, and two on the pedal keys.

The next, and latest, improvement to the organ was made in the summer of 1889, when a C. and C. electric motor of three horse power was applied to the bellows. The motor is self-regulating, and a most convenient appendage.

At the same time, new pipes were supplied to most of the reed-stops by Messrs. Odell, who from this time took charge of the tuning, etc. Complaints had been incessant of the condition of the reeds, which could not be kept in tune for an hour. With the exception of two sets, all had been in use since 1846, and were quite worn out; the necessity for this renewal was imperative, and the improvement was very noticeable. The following stops were supplied with new reeds and pipes:

Great organ. Trumpet from CC, lowest octave repaired.
" Clarion, entire.
Solo organ. Cornopean, entire.
" Clarion, entire.
Choir organ. Clarinet and bassoon, entire.

A specification of the organ as it now stands (1897) is appended: with dates, showing the age of the various sets of pipes.

Great Organ

CCC to F, 66 keys and pipes

1. Open diapason — Revoiced 1874. — 1846
2. Open diapason — Revoiced 1874. — 1846
3. Stopped diapason — Revoiced 1874. — 1846
4. Principal — Revoiced 1874. — 1846
5. Principal — Revoiced 1874. — 1846
6. Flute, 4 feet . . . 1846
7. Twelfth 1846
8. Fifteenth 1846
9. Sesquialtera, 3 ranks, 12, 15, 17 . . . 1846
10. Mixture, 3 ranks, 17, 19, 22 . . . 1846
11. Trumpet . . . 1889
12. Clarion 1889

Swell

Keys, CCC to F altissimo . 78
Pipes, tenor C to F altissimo, 54

13. Bordun 1846
14. Dulciana . . . 1846
15. Open diapason . . 1846
16. Stopped diapason . 1846
17. Principal . . . 1846
18. Cornet, 5 ranks, 12 to 22 1846
19. Oboe 1846
20. Trumpet . . . 1846
21. Vox humana . . . 1874

Swell Bass outside of the Box

CCC to Tenor C, 25 pipes

Dulciana . . . 1846
Serpent 1846
Revoiced 1874.

Choir Organ

Keys, CCC to F . . . 66
Pipes, CC to F . . . 54

22. Stopped diapason . 1846
23. Dulciana . . . 1846
24. Flute, 4 feet . . . 1846
25. Principal . . . 1846
26. Fifteenth . . . 1846
27. Clarinet and bassoon . 1889

Solo Organ

CC to F. Keys and pipes . 54

28. Æolina, 16 feet . . 1867
29. Horn diapason . . 1867
30. Melodia . . . 1867
31. Gamba 1867
32. Harmonic Flute, 4 feet 1867
33. Cornopean . . . 1889
34. Clarion 1889

Pedal

Keys, CCC to F . . . 30
Pipes 42

35. Open diapason, 32 feet, 1846
Remodeled 1867.

Couplers, etc., 1846

Great to pedal, unison.
Great to pedal, octave.
Swell to pedal.
Choir to pedal.
Solo to pedal.
Swell to great, unison.
Swell to great, octave.
Choir to great.
Solo to great.
Swell to choir, unison.
Swell to choir, octave.
Pedal, octave.
Tremulant to swell.

Combination pedals, 1885

1. Great to pedal.
2. Great to pedal off.
3. Full swell, without Vox humana.
4. Swell, Diapason, and Dulciana.
5. Great organ, Diapasons and Flute.
6. Great organ to Mixture.
7. Great organ to Full.

Pneumatic action, on Great organ and couplers 1885
C. and C. electric motor 1889

Pipes in Great organ	1,056
Pipes in Swell organ	752
Pipes in Choir organ	324
Pipes in Solo organ	378
Pipes in Pedal organ	42
Total of pipes	2,552

This specification compares unfavorably, on paper, with that of many organs in this city. Probably no two-manual organ could be found without at least two stops in the pedal; our little Chancel organ has two; the organs at St. Paul's, St. John's and Trinity Chapels have from five to seven. A swell organ of nine stops with a bass to only two of them, and that not homogeneous, would be equally difficult to discover. Short swells were common in England sixty years ago; but since the development of the arts of organ building and organ playing, the rule has been that every stop, with rare and well understood exceptions, should extend through the entire compass of the keys.

Notwithstanding these drawbacks, it is undeniable that the effect of the organ on a listener is grand and impressive; more so than that of many a better planned organ. It is hard to persuade the uninitiated that anything is wanting, or that the organ could be improved, or indeed that a better organ is possible.

This fine and impressive effect is due, in my opinion, to four causes; namely:

1. The large scale of the pipes generally.
2. The large area occupied by the organ, and the amount of space above, which allows the pipes to vibrate freely, and the primary and partial tones to blend harmoniously before they are thrown out into the church.
3. The fine acoustic properties of the building itself.
4. The voicing of the pipes, and very small proportion of Gambas and other stops of a reedy or stringy timbre.

The fashion of the day in organs runs very much to orchestral stops; even the diapasons, the basis of the organ tone, are voiced to produce a stringy quality of sound. It was said of the large organ, by Walcker, which used to stand in Boston Music Hall, that it was so full of gambas and free reeds that it sounded like a huge harmonium.

Our organ is voiced on old English methods; and I have resisted, more than once, a proposal on the part of the builder to change the character of one of the diapasons. In consequence we enjoy the rich, mellow tone, peculiar to the old cathedral organs; we have few modern devices, but we have fine tone. May this characteristic be retained, when the inevitable time comes for remodeling the whole instrument.

The small organ in the Chancel was built in 1864 by the firm of Hall and Labagh. It was intended for choir accompaniment only, and the original specification, which has not been changed, was as follows:

Great (or Choir) Organ

CC to G, 56 notes.

1. Open diapason.
2. Melodia, stopped diap. bass.
3. Gamba, treble and bass.
4. Flute, 4 feet.
5. Principal.
6. Fifteenth.
7. Trumpet.

Swell Organ

Same compass.

8. Bordun, from tenor C.
9. Open diapason, lowest octave of wood.
10. Dulciana.
11. Principal.
12. Cornet, 3 ranks, 12, 15, 17.
13. Oboe.

Pedal Organ

CC to E, 29 keys.

14. Bordun.
15. Violoncello.

Couplers

Choir to pedal.
Swell to pedal.
Swell to great, unison.
Swell to great, octave.

Pipes in choir organ	392
" in swell organ	448
" in pedal organ	58
Total pipes	898

This organ is perhaps sufficient for accompaniment to a small choir, but is deficient in deep tones. There is not space in the organ chamber for pipes of any size; and the larger pipes are in the case which projects into the chancel, not any exceeding eight feet in length.

New action and new keyboards were inserted in January, 1882; and new pipes have been supplied to the choir organ Trumpet. It is blown by a C. and C. electric motor of one horse power.

APPENDIX C

MEMBERS OF TRINITY CHURCH CHOIR, FROM ITS FIRST ORGANIZATION BY DR. HODGES

Ladies

1846. Mrs. Bourne
Mrs. Gillelan
Miss Hodges
Miss Sinclair
1847. Mrs. Bernard
1848. Mrs. Macfarren
1849. Madame Müller
1850. Mrs. Forrest
1852. Miss Goodwin
Miss E. Goodwin
Miss Wray
Miss A. Thomas
1852. Mrs. Dayas
1853. Miss E. Robjohn
Miss G. Berrian
Miss J. H. Wood
Miss Gellie
Miss M. Gellie
1855. Miss Mauross
Mrs. Broconc
Miss Bagley
Mrs. Hutchings
Mrs. Wooster
Miss Eager

Boys

L. Leader. R. Afterwards in Holy Orders. S. Soloist. O. Afterwards organist.

1844. Joseph S. Hanford
Peter T. Swayne
Jas. Van Zandt
Wm. Forbes
Edward Ball
Jas. McLaren
Chas. McLaren
Edward Raymond
Elias G. Drake, S.
Henry Hows
1846. W. W. Meiggs
1846. Jas. W. Braine
Henry McLaren
Thomas Walter
J. Clarence Sidell
Robert Walker
1847. W. G. Farrington, R.
John F. Mines
1849. J. H. Ridner
D. L. Mallison
J. H. H. De Mille, R.
E. Donaldson

1849. W. Terhune
J. Outcalt
H. Donaldson
Henry Hinton
G. Ferguson, R.
J. Dean
C. Bostwick
C. Walker
H. Fanning
W. D. Walker, R. R.
J. Whiting
F. G. Maeder
W. J. Hall
Arthur Quartley
C. Outcalt
H. E. Browne, L. O.
E. E. Sellew
E. W. Maeder
J. Van Boskerck
J. V. Lewis
W. Ashkettle
— Drake, junior
W. Hull
Jardine, brothers
Loder, brothers
W. Blake
W. Wainwright
(*Dr. Cutler, organist*)
W. J. Robjohn, L. O.

1858. Thomas Brown
W. B. Ogilvie
W. H. Gamble
J. H. Brown
C. H. R. Gamble
Chas. Müller

1859. C. H. Ackerman
H. Walker
Thos. P. Browne

1859. J. A. Denniston
Horatio Browne
Alfred Hutchings
A. R. Walsh
Miron Ward, L. O.
— Morgan
W. Camp
F. Camp
S. Howard
W. C. Hubbard, S. R.
J. Hopkins, S.
— Martin

1860. James Little, S.
— Clark
H. W. Collins
— Powell
George Ward

1861. Lewis Child
W. Fernandez
F. J. Gamble
H. Kohn
Lewis D. Dunn
Cullen P. Grandin, S.
Percy Healey
C. O'Reilly
N. E. Westfall, S.
— Allen

1862. Th. Toedt, S.
— Jameson
G. W. Macmillan
— Thomas
— Intropidi
G. O. O'Reilly, L.
Emil Ehrlich, S.
Arthur W. Watson
— French
— Stuyvesant

1864. J. Meigs

1864. — Graham
E. Pratt
Richard Coker, S.
Edward Ehrlich, L.
E. Knowles, L.
— Ingalls
G. Ellard, S.
— Tighe
F. G. Bourne
J. S. Weir
— Busche
T. Gorton Coombe

1865. — Olmsted
— Olliphant
— Hunt
A. Arthur, O.
F. Gamble
— Phelps
J. Rietzel
(*W. A. M. Diller, organist*)
J. Summers, L.
E. A. Petit
H. Bryan
F. Clayton, R.
G. Montgomery
H. Lee
(*A. H. Messiter, organist*)

1866. James Fair
John Fair, R
T. H. Barry
G. W. Raeburn, S.
J. M. Knapp, S. L. O.
J. Hartmann
J. Yenter
J. Cairns

1867. Edward Lindig, L.
Norbert R. Ward, O.
S. Cable
H. Grieshammer
Schuyler Walden
F. Müller
George Schmitt

1868. J. Campbell
T. R. S. Connell
J. C. E. Von Arx
Thomas O'Reilly
W. J. Coles
A. Schober
H. Cawthorn, R.
F. Hallock, L.
K. Cranford
Henry Woodcock

1869. John Finger, L.
James Reed, S.
A. Livingston, S.
J. Miller
L. Peyroux
Joseph Barry
J. Livingston

1870. F. W. Thursch, O.
Emil Haberkorn, L.
G. Steinwedell
G. W. Bowne, R.
W. Hardy

1871. W. Bishop
E. B. Schmitt, R.
T. J. Gleason
John Myrth
Charles Diehl
John Bishop, L.

1872. Victor Baier, L. O.
R. Zingsheim, O.
George Gough
Henry Siemon
Gideon L. Drew
Charles Rogner

1873. J. Pickslay, L. S.
Otto Beylick
W. Ottiwell
Charles Walter
J. L. Irvine, S.
Morris Keller, L. O.
R. W. Terry, S.
Charles Baker
Henry Leidel, S.

1874. W. Haven
H. Bernard Coombe, L. S.
James H. Ward, S.
J. Shecker

1875. Charles Vollmer
R. Baier
Paul Stucke, L.
Charles Dopf
E. Arnoux
A. E. Crawford
Russell T. Joy
Victor Smedley
Warren R. Hedden, S. O.

1876. Herman Joy
A. D. Bright
J. G. McGrayne
J. C. McGrayne
W. R. Jones
Charles Baier, O.
A. Menicke
Henry L. Case, L. S.
Paul Kemble

1877. Oscar Schmitt, L.
Thos. J. Handforth
James S. Hedden, L.
G. Hilsenbeck
James J. Wells
H. Faucon
W. J. Caulfield, L. S.

1878. Albert Hicks
Johnson Sage
Thomas Adams
Charles Honig, S.
H. S. Quick, S.

1879. W. B. Dunham, S.
Robert Alberts
A. Worthington
George W. Morgan
Godfrey Morgan
J. Sydney Adams
E. H. Pelletreau, S.

1880. John Thompson
E. B. Dunham
Alanson Hedden
H. N. Dunham
C. Kammerer
F. Alberts
R. O. Irvine, L.
George Brown
Harold Thorne

1881. Frank Fruttchey, S. O.
Frank Howden, R.
S. Richardson, L.

1882. G. L. Norris
Albert Moyer
Herbert Owens
H. F. N. Von der Heide, S.
Herbert Reid
Harry Reilly, L. O.
Eugene Eisert
Howard W. Knapp, S.
Julius Baier, S.
W. Caulfield

1883. Dawson McGrayne
Albert Ford, L. S.
A. Von der Heide
George Eddy

1883. Arthur Kennedy
E. Hopson
Charles Belling, L.
1884. Harry Connor
Eugene Hicks
John Knieff
John Kerr
Frank Carland, S.
Frank Kinney
Camille Gavey
1885. W. Walkinshaw
Reginald Jaffray
Charles Meux
A. E. Vedder
Dudley Walke
Arthur L. Brown, L.
F. Richardson
1886. W. H. Browne, O.
Howard Long, S.
S. McAlpin
R. Baughan
Thos. P. Browne
Culbert McGay
John Goodridge, S.
1887. Howard M. Jaffray, S.
Bertram L. Brown
H. E. Boucher
G. S. Trimble, S.
W. M. Doran
1888. H. E. Link
H. L. Dunkinson
C. W. Dewes
A. L. Holland
D. J. Charters
H. B. Neesen, S.
B. H. Old, L. S.
G. W. Retz
1889. H. A. Littlejohn
1889. A. M. Messiter
Howard P. Ball
Frank W. Riker, S.
Lee M. Bingham
F. W. Glanzmann, S
1890. H. S. Carland, S.
W. M. Reed
R. Thompson
H. A. Counsellor
W. Bainbridge
C. E. Forster
1891. G. S. O'Reilly
R. G. Simpson, S.
G. A. Hampton
P. R. Curtis
Eugene C. Knapp, S.
J. Harold Knapp, S.
1892. George F. de Zeller
J. Walter Till
1893. Henry F. Moller
George A. White
Robert H. Chandless
Charles F. Hoffman
1894. J. Austin Davett, S.
Heathe Gregory, S.
Herman W. Albert, S.
George R. Griswold
Helmuth J. Gaess
William L. Devoe
Charles Ramsey
1895. B. M. Niebuhr, L. S.
James Donaldson
Charles Cullen Roberts, L.
Edwin B. Burch
George H. Heyn
Valentine A. Ullmer
C. Roy Haskell
1896. Charles Clifton Clerke, S.

1896. Henry M. Mansell, S.
Robert E. Mansell
Henry D. Wyatt
Walter R. Wyatt
Arthur C. Grannis
George J. Johnstone

1896. Henry C. Reimer
August F. Gaess
Victor Mori
Charles W. Coon
1897. Emile de Planque
E. W. Bunnett

Men

1846. Mr. Crabb
Mr. A. Kyle
Mr. Z. M. Clarke
Mr. Jubal Hodges, R.
Mr. J. S. B. Hodges, R.
Mr. Demarest
Mr. Maynard
1848. Mr. E. M. Pecke, R.
Mr. C. K. Safford
Mr. Johnson
Mr. Conkey
Mr. Jones
Mr. J. W. Good
1852. Mr. Dean
1853. Dr. Roath
Mr. B. T. Keath
Mr. H. Tucker
Mr. F. Nash
Mr. J. Cooke
1855. Mr. Warre
Mr. Isaac Safford
Mr. Hurley
1856. Dr. Guilmette
Mr. Browne
(*Dr. Cutler, organist*)
1858. Mr. J. W. Hill, R.
Mr. Granville
Mr. Peck
Mr. Dunn

1858. Mr. Brayton
Mr. White
Mr. H. Camp
Mr. W. Camp
1860. Mr. Chase
Mr. Hall
Mr. Mayer
Mr. Woodman
Mr. Daniels
Mr. Congdon
1861. Mr. Clark
Mr. Aiken
Mr. Stanley-Jones
Mr. Cole
1862. Mr. Littel
Mr. Starkie
Mr. Meiggs
Mr. Hubbard, R.
Mr. T. Brown, R.
Mr. Frisbee
Mr. Farr
1863. Mr. Widdows
Mr. Giles
Mr. Tasney
Mr. Long
Mr. Knowles, R.
Mr. O'Reilly
1864. Mr. Schmidt
Mr. Rehberg

1864. Mr. Davies
Mr. Zorn
Mr. Watson
Mr. Weeks
Mr. Hardenburgh
Mr. Holmes
1865. Mr. Mylrea
Mr. Hill
Mr. Sweeney
Mr. Meux
Mr. Scott
(*W. A. M. Diller, organist*)
Mr. Jackson
Mr. Yatman
Mr. Bostwick
(*A. H. Messiter, organist*)
1866. Mr. A. Matthison
Mr. Collins
1867. Mr. J. H. Place
Mr. J. Q. Graff
Mr. Dunkinson
1868. Mr. A. G. Wood
Mr. W. H. Morgan
Mr. W. Smedley
Mr. G. B. Goodall
1869. Mr. J. F. Jowitt, R.
Mr. F. Keppel
Mr. F. Remmertz
Mr. H. R. Humphries
1870. Mr. D. Barron
Mr. F. Ramsey
Mr. J. M. Knapp
Mr. J. H. Houghton, R.
Mr. Moxon
Mr. E. R. Armstrong, R.
1871. Mr. D. M. Dewey
Mr. A. Schwickardi
Mr. T. Gorton Coombe
1871. Mr. H. Cross
Mr. W. E. G. Evans
Mr. J. A. Kamping
1872. Mr. C. Forster
Mr. Malin
Mr. Fleming
Mr. Sterling, R.
Mr. J. Zingsheim
Mr. E. Lindig
1873. Mr. Morris B. Farr
Mr. W. H. Rawlins
Mr. A. Livingston
1874. Mr. C. A. McPherson
Mr. T. Wix
1875. Mr. H. Price
1876. Mr. J. Kreuttner
Mr. W. T. Dey
1877. Mr. T. J. Wiltshire
Mr. T. H. Dear
Mr. J. Palmer
Mr. Hewittson
Mr. Joline
Mr. W. B. Frisby, R.
1878. Mr. J. E. Roberts
Mr. E. Devon
Mr. A. A. Hayes
1879. Mr. H. B. Whitney, R.
Mr. W. McCully
Mr. P. J. Steiner
Mr. J. Pickslay
Mr. A. W. Harrington
Mr. Victor M. Osborn
1880. Mr. G. O. O'Reilly
Mr. W. M. Connell
Mr. John E. Bold, R.
Mr. Mulford
1881. Mr. Parker
Mr. Munday

1881. Mr. E. T. Potter
1882. Mr. A. P. Grint, R.
Mr. C. A. Decker
Mr. E. A. Hopkins
Mr. G. N. Messiter
Mr. E. B. Sperry
Mr. C. Wyllys Betts
1883. Mr. F. F. Barnard
Mr. S. Wüg
Mr. J. S. Weir
1884. Mr. Frank Crook
Mr. W. F. Gunn
Mr. H. H. Henry
Mr. F. F. Boudinot
Mr. W. F. DeL. Nichols, R.
1885. Mr. C. W. Shone
Mr. G. L. Norris
Mr. N. Berkley Wood
Mr. R. H. Edgar
1886. Mr. G. Jacob
Mr. T. Matthews
Mr. F. Kinney
Mr. A. Codman, R.
Mr. W. H. Janes
1887. Mr. G. Thalberg
Mr. Philip H. Ward
Mr. J. B. B. Fiske
Mr. L. C. Berrian
Mr. R. F. Armstrong
Mr. H. J. Bowen
Mr. Arthur Brown
Mr. G. H. Noxon
1888. Mr. C. S. Phillips
Mr. C. K. Coit
1889. Mr. H. T. Beach
Mr. G. Allen
Mr. G. F. Bingham
Mr. A. W. Gay
1890. Mr. C. E. Pollard
Mr. F. W. Smyth
Mr. M. R. McDermid
Mr. Dudley R. Walke
1891. Mr. A. F. Kennedy
Mr. D. B. Pilch
Mr. G. S. Trimble
Mr. S. G. Smith
Mr. G. Marshall
1893. Mr. W. E. G. Evans
Mr. William Heydt
Mr. Robert Gibson
Mr. W. J. Foster
Mr. John M. Fulton
1894. Mr. Fred. Rycroft
Mr. Frank M. Parker
Mr. C. T. O. Mackie
Mr. Charles A. Fischer
1895. Mr. Thomas Bott
Mr. M. H. Smith
Mr. W. A. Washburne
Mr. George Herbert Patterson
1896. Mr. Henry Arden
Mr. J. McCombie Murray
1897. Mr. Oscar B. Thomas
Mr. William Drill

APPENDIX D

LIST OF COMPOSERS

With Number of Their Works which Have Been Sung at Trinity Church

102 *English*

Tye	2	Langdon	1
Redford	1	S. Smith	1
Tallis	1	Scott	1
Farrant	3	Blake	2
Gibbons	2	Corfe	1
Child	1	Attwood	7
Wise	1	Clark-Whitfeld	9
Rogers	2	Crotch	6
Creighton	2	Goss	12
Aldrich	2	Hodges	14
Purcell	4	Wesley	10
Clarke	1	Smart	12
V. Richardson	1	Macfarren	11
Weldon	1	Walmisley	5
Croft	8	Webbe	3
King	3	Novello	1
Kempton	1	Pittman	1
Greene	6	Sterndale-Bennett	3
Kent	3	Elvey	6
Travers	2	E. J. Hopkins	7
Hayes	2	Horsley	3
Boyce	10	Leslie	1
Nares	6	E. G. Monk	2
Arnold	1	W. H. Monk	3
Jackson	3	Hiles	6

Steggall	3	Field	2
Best	5	Agutter	1
Ouseley	7	Haynes	4
Calkin	18	Selby	6
Reay	4	G. Carter	1
Garrett	13	Crowe	1
Thorne	5	Redhead	1
Armes	4	Cobb	3
Tours	13	King-Hall	2
Barnby	21	Dykes	1
Stainer	18	Bennett	2
Gadsby	4	Mann	1
Sullivan	11	Stewart	1
Lloyd	4	Bunnett	1
Haking	1	Crow	1
Woodward	2	Torrance	1
C. Smith	2	A. H. Messiter	2
Martin	10	Roberts	1
Cowen	1	S. J. Gilbert	1
Stanford	5	Cruickshank	1
O. King	5	Bradford	1
Crow	1	Foster	2
H. J. King	3	West	1
Mackenzie	1	F. H. Messiter	1
Barnes	1	Jordan	1
Gilbert	2	Gladstone	1

26 *American*

Cutler	29	W. Mason	1
Walter	3	Thayer	1
Tuckerman	1	Hoffman	1
Robjohn	1	White	1
Cornell	7	Cross	1
J. P. Morgan	4	Parker	3
Thunder	1	Le Jeune	2
Buck	2	Baier	1
Gilchrist	2	R. H. Warren	1

Whitney	1	Florio	1
Rev. J. S. B. Hodges	5	Case	3
Rev. W. H. Cooke	1	Baker	1
Rev. H. B. Whitney	1	Dossert	1

19 *German*

Bach	3	Himmel	1
Handel	27	Schumann	1
Haydn	24	Benedict	3
Mozart	16	Niedermeyer	2
Beethoven	4	V. Lachner	1
Hummel	8	Hiller	3
Spohr	13	André	1
Schubert	9	Schachner	1
Mendelssohn	32	Flotow	1
Weber	3		

8 *French*

Gounod	26	Dietsch	1
Saint-Saëns	2	Durand	2
Guilmant	1	Rousseau	1
Widor	1	Cristiani	1

11, *Other Nationalities*

Arcadelt	1	Cherubini	2
Palestrina	1	Liszt	3
Carissimi	1	Gade	4
Marcello	1	Dvořák	4
Pergolesi	1	Silas	3
Righini	2		

APPENDIX E

CHRONOLOGY OF DEVELOPMENTS IN THE SERVICE, AT TRINITY CHURCH

1846.—Consecration of the Church—Service not choral—Psalms chanted on this occasion only—Responses to Commandments—Anthem—Voluntary after Prayer for Church militant—Sanctus and Gloria in Excelsis to a "Service."

" —Singing of Responses to Commandments stopped.

" —Interludes between Offertory sentences stopped.

" —Anthems given up for two years.

1847.—Voluntaries at Offertory resumed.

1848.—Christmas Day—Anthems resumed.

1849.—Easter Day—Afternoon—Easter "anthem" chanted before sermon.

1852.—First Full Choral Service, by Church Choral Society.

1855.—Consecration of Trinity Chapel; music by Trinity Church choir—Psalms chanted—Voluntary after Prayer for Church militant—Sanctus and Gloria in Excelsis to a "Service."

1857.—Sundays in Lent—Benedicite and Benedictus used—Kyries now always sung.

" —Holy Week—Services daily, with music.

" —St. Andrew—Music on Saints' Days discontinued.

1858.—Easter Day—Floral decorations for the first time.

" —November—Dr. Cutler began duties—Two women in the choir.

1859.—Change from double to single chants—New books of hymn tunes.

" —Wednesday in Lent—Choir in chancel—Easter Day, permanently—Women singers discarded.

" —The Annunciation—Service begun with Magnificat—Nicene Creed to a "Service."

1859.—EASTER DAY—Psalms chanted, first time on a Sunday—Three weeks later, evening psalms chanted—Part of service intoned, with choral Amens.

" —4TH EASTER—Choral responses in Litany, minister's part monotone.

" —ST. BARNABAS—Music on Saints' Days resumed.

" —2D ADVENT—Service fully choral; continued permanently.

" —3D ADVENT—Gloria Patri after sermon, in place of Hymn.

" —WEDNESDAYS IN ADVENT—Service, with choir, 9 A.M.

1860.—HOLY WEEK—Choir walk in procession to their places—"Miserere" used.

" —EASTER DAY—Service begun with a Carol.

" —OCTOBER—Choir vestments adopted.

1861.—MAY—Nicene Creed chanted to 8th Tone every Sunday.

" —CHRISTMAS DAY—Carol before service—Carol after sermon.

1862.—EASTER—Tallis' Responses at beginning of service—Others plainsong—Evening canticles to a "Service"; not continued.

1864.—1ST TRINITY—Trinity Psalter (Cutler's) introduced.

" —DECEMBER—Chancel organ opened.

1865.—LENT—One Offertory sentence sung.

1866.—AUGUST—Two verses of Psalm 50 chanted at Offertory, with Gloria Patri—Merbecke's Creed in morning service first Sunday of month.

" —ALL SAINTS—Processional Hymns introduced.

" —CHRISTMAS DAY—Nunc dimittis at close of Communion service.

1867.—ST. MARK—First service by United Choirs of Parish—Procession round the church.

" —Choral daily service, for about a year only.

" —CHRISTMAS DAY—Entire Communion service to Calkin in B♭; not continued.

1869.—HOLY WEEK—Chanted psalms used for processionals—Celebration daily, with choir—Psalm 130 after Gospel.

" —GOOD FRIDAY—Processionals used—Psalm 130 after sermon.

" —ASCENSION DAY—A harp employed.

" —3D TRINITY—Hymns Ancient and Modern introduced.

1870.—2D EASTER—New Trinity Parish Psalter (single chants) adopted.

1870.—ASCENSION DAY—Orchestra employed—Services divided—Agnus Dei first sung.

1873.—WHITSUN DAY—Music at Morning Prayer on high Festivals given up.

" —NOVEMBER—Annual service by combined choirs of Parish inaugurated.

1874.—HOLY WEEK—Complete small choir employed, previously boys only—Gloria Patri omitted where possible—Good Friday no processionals.

1875.—ASCENSION DAY—Procession down south aisle and up center aisle.

1876.—JULY 4TH—Te Deum with orchestra.

1877.—LENT—Benedicite used exclusively—Gloria in Excelsis sung, except in Holy Week.

1879.—Magnificat at close of afternoon service on first Sunday of each month.

1880.—SEPTUAGESIMA—Monthly service lists first issued.

" —CHRISTMAS—Harmonized Confession in afternoon—Psalms to Gregorian Tones (not used again)—Varied "Amen" at close of prayers.

" —ST. JOHN—Saints' Day services divided.

1881.—GOOD FRIDAY—Service of The Passion, first time.

" —ADVENT—Agnus Dei sung; not continued.

" —CHRISTMAS DAY (Sunday, afternoon)—Choirs of Trinity and St. Chrysostom—Procession round the church before and after service—Three banners carried.

1882.—ASCENSION DAY—Choirs of Trinity and St. Chrysostom, continued annually.

" —ADVENT—Proper Introit chanted; not continued—Short Benedictus in Morning Prayer adopted exclusively.

1883.—SUNDAYS IN LENT—Litany omitted—A Hymn as Introit—Fourth Sunday, service divided—Agnus Dei sung—Hymn in place of Gloria in Excelsis.

1884.—CHRISTMAS—Agnus Dei on Sundays permanently—afternoon, Psalms to double chants—Extended Gloria at end of psalms—Sevenfold Amen.

1886.—ADVENT—Entire "Benedictus Dominus" adopted permanently.

1887.—EPIPHANY—Magnificat and Nunc dimittis adopted as Canticles, except on First Sunday of month.

" —ADVENT—No processionals—Double chants adopted permanently.

1889.—ASCENSION DAY—"Benedictus qui Venit" sung—Not permanent.

" —ADVENT—New Psalter with double chants.

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